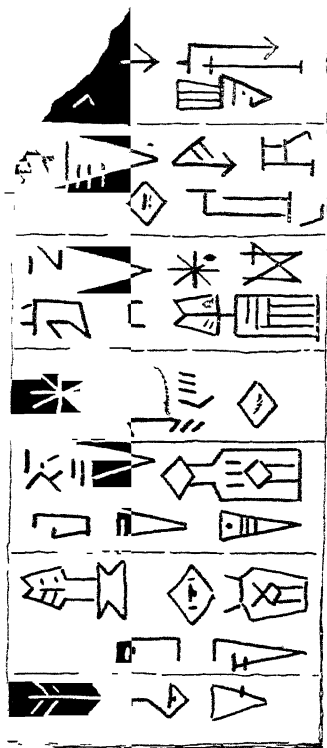


UPPER HALF OF BRICK.



THE LATE PROFESSOR KING.

The funeral service for Professor Leonard William King, the distinguished Assyriologist, was held at St. Mary's Church, Bryanston-square, yesterday morning. The Rev F. A. Bickmore officiated, and the principal mourners were Mrs King (widow), Mrs Lea-Smith, Mr and Mrs. F. J. Hanbury, Mr and Mrs. Philip King, Mr. and Mrs. Hubert King, Miss Hanbury, Lieutenant-Colonel R. H. Mackenzie, and Mr. Harold Lea-Smith. Others present included Mr. G. J. H. Ovenden, on behalf of the Palestine Exploration Fund; Mrs G. F. Hill, representing Mr George F. Hill, of the British Museum, Dr. Wallis Budge (British Museum); Mr H. S. Kingsford, Society of Antiquaries; the Rev W. R. Matthews representing King's College, Mr. Hurst, Mrs. Tomlinson, the Misses Blount, Miss Satow, Mr. O. J. Thompson, Mr Campbell Thompson, the Rev. J. H. Mather, Mr. Frederic Le Lievre, and Mr. J. H. Adams.

The interment afterwards took place at Abney Park Cemetery.

1919.

PUBLISHERS NOTE

Messrs KEGAN PAUL, TRENCH TRUBNER & Co. LTD., beg to announce that they have still in stock a limited number of copies of the work "FIRST STEPS IN ASSYRIAN", by Mr L. W. KING, which appeared in 1895

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The book contains a large series of cuneiform texts, representing the main divisions of Babylonian and Assyrian literature. They comprise examples of historical, mythological, religious, magical, epistolary and other documents and in selecting them care has been taken to include those which are of importance from a historical point of view. The principal Babylonian and Assyrian legends including the Babylonian version of the Creation and the Deluge, are also given at length. The texts are printed in cuneiform characters and are furnished with interlinear transliterations and translations and a full Vocabulary. They thus furnish the beginner with a mass of material for philological study, while at the same time they enable him to acquaint himself at first hand with the most interesting and important literary compositions which the Babylonians and Assyrians have left us. The following is a list of the contents of the work —

PART I Grammar List of cuneiform signs, etc (pp i-cxxxix)

PART II Texts with interlinear transliteration and translation, among which may be mentioned The names and titles of early Babylonian and Assyrian kings historical inscriptions of Hammurabi, Rammān-nirari I, Tiglath-Pileser I and Ashur-nasir-pal, the endowment of the Temple of the Sun-god, from the Tablet of Sippar, the siege of Damascus by Shalmaneser II and the tribute of Jehu, king of Israel, 842 B. C., Tiglath-Pileser III and Uzziah king of Judah, the tribute of Menahem king of Samaria, 738 B. C.,

the death of Pekah and the accession of Hoshea to the throne of Israel, 734 B C , the fall of Samaria, 722 B C Saigons' campaign against Ashdod, 711 B C . Sennacherib's invasion of Palestine and the siege of Jerusalem, 701 B C , the murder of Sennacherib, 681 B C , the destruction of Sidon by Esarhaddon . the sack of Thebes by Ashur-bani-pal , the embassy of Gyges, king of Lydia . the cutting of the Sippar-Canal by Nabopolassar the completion of the walls of Babylon by Nebuchadnezzar II. the defeat of Astyages by Cyrus, the taking of Babylon by Cyrus, inscription of Darius, king of Babylon, 521—485 B C , inscription of Antiochus-Soter, 280—260 B C Among the non-historical inscriptions may be mentioned the Creation of the gods, the revolt of Tiamat, the Dragon the fight of Marduk and the Dragon the Creation of the heavenly bodies , the story of the Deluge , the descent of Ishtar into Hades, the loves of Ishtar, the treachery of the god Zū, Etana's journey to heaven with the eagle, the story of the eagle, the serpent and the Sun-god, how Adapa broke the wings of the South Wind, the song of the Plague-god, the legend concerning the birth and boyhood of Saigon I, extracts from penitential psalms, hymn to the Rising Sun hymn to the Setting Sun, hymn to Marduk, address to the god Ninib address to Nabū, prayer to Ishtar of Nineveh, incantation to the Fire-god, incantation against an unknown sorceress; incantation against spells and witchcraft: Assyrian letter-tablets, letters from Tell el-Amarna, observatory reports, reports from Assyrian astrologers, ancient Babylonian laws, proverbs and sayings (pp 1—294)

PART III Texts to be transliterated and translated (pp 295—314)

PART IV Complete vocabulary to the texts (pp 315—399)

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Books on Egypt and Chaldæa

ASSYRIAN LANGUAGE

EASY LESSONS

IN THE CUNEIFORM INSCRIPTIONS

BY

L. W. KING, M.A., F.S.A.

ASSISTANT IN THE DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTIQUITIES,
BRITISH MUSEUM

LONDON

KEGAN PAUL, TRENCH, TRUBNER & CO., LTD.
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PREFACE

THIS little book is intended to form an easy introduction to the study of the cuneiform inscriptions. It contains a short description of the development of the cuneiform characters from picture-writing; it recounts the story of the gradual decipherment of the inscriptions, beginning with the accounts of early travellers to Persepolis, and it traces in detail the method by which Grotefend and Rawlinson obtained the clue to the reading of the inscriptions. A sketch is next given of the system of cuneiform writing and of the use of the characters as syllables and ideograms. The main facts of Assyrian grammar are enumerated in a series of short chapters, and the more important rules are illustrated by brief extracts from Babylonian and Assyrian texts; each extract is printed in cuneiform type and is accompanied by a transliteration and translation. In enumerating and discussing the various parts of speech the words are given throughout in cuneiform as well as in transliteration in order

to familiarize the reader with the forms under which he will meet them in the inscriptions. It should be remembered, however, that, as in Assyrian there are duplicate signs for many of the syllables, the same word may sometimes be written in several different ways; the forms here given are those which are of most frequent occurrence in the inscriptions.

The last two chapters contain a series of short extracts from historical documents together with transcriptions and translations and a glossary; every verb is parsed in the footnotes to the texts and every form explained which might prove puzzling to the beginner. The chief object throughout has been to make the reader familiar with the most common signs and words and grammatical forms, so that, after reading through the extracts from texts here given, he will be in a position to attack the longer and more varied inscriptions in my "First Steps in Assyrian".

My thanks are due to Dr Wallis Budge for many valuable suggestions during the preparation of the work.

L. W. KING.

LONDON,
June 17th, 1901

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CHAPTER I.

CUNEIFORM WRITING.

THE Babylonians and Assyrians employed a system of writing to which the term **Cuneiform**¹ has been applied from the fact that the characters they used consist of numbers of wedges arranged in various combinations. Through the long course of the history of these two nations cuneiform writing was employed without interruption alike for monumental purposes, public records, literary compositions, letters, and for legal and commercial documents. If the king wished to hand down to posterity an account of his own prowess, or of the extent of his dominions, he engraved his record in cuneiform characters upon stone stelae or along the walls of his palace; and it was in cuneiform characters that the humblest merchant jotted down his accounts on tablets or rough lumps of clay. It was natural that the forms of these characters should vary somewhat in the different periods

¹ From the Latin *cuneus*, "a wedge"

during which they were employed by the Babylonians and Assyrians, but the chief characteristic of their component parts, *i. e.*, their wedge-shape, from which the writing takes its name, was never dropped; the characters did not cease to be groups of wedges until this method of writing ceased to be employed.

























































Such a system of writing by means of wedges is very different in appearance from that employed by the ancient Egyptians. The Hieroglyphics, or picture-signs, by means of which the early Egyptians expressed their ideas, were used by their descendants for a period of more than four thousand years, and their modifications in Hieratic and Demotic, which were employed in the later periods by the Egyptian scribes when writing on papyrus, can be traced back to the Hieroglyphics or picture characters out of which they were evolved.¹ A comparison of the Babylonian system of writing with that in vogue in Egypt suggests the question: How did it come about that the Babylonians and Assyrians used characters composed of groups of wedges, instead of employing picture-signs like their contemporaries who dwelt in the valley of the Nile?

To answer this question it is necessary to go back to a period when the Babylonian and Assyrian races known to history were not yet in existence; and when another and an earlier race of men, who came

¹ See Budge, *Easy Lessons in Egyptian Hieroglyphics*, Chap. I

of a different stock, were dwelling on the banks of the Tigris and the Euphrates. The system of cuneiform writing which the Babylonians and Assyrians employed was not of their own invention, but was an inheritance bequeathed to them by these earlier dwellers in the land to whom the name of SUMERIANS is generally given; and in order to understand correctly the origin of cuneiform writing it is necessary to examine the inscriptions which the Sumerians have left us. During the last twenty years excavations have been carried on in Southern Babylonia which have brought to light thousands of Sumerian inscriptions dating from the period between 4500 and 2500 B. C. The great majority of these are written in cuneiform, or wedge-shaped characters, very similar to those employed by the Babylonians and Assyrians, but the earliest among them are not written in cuneiform, but in "line" characters, i. e., the signs employed in these early inscriptions do not consist of groups of *wedges* but of groups of *lines*, and a careful examination of them proves that the Babylonian system of writing was in reality very similar to that in use among the Egyptians. Each had a PICTORIAL origin. In many of the line characters it is still possible to trace pictures of the natural objects which they were intended to represent.

On the following page is printed a comparative table which illustrates the development of the cuneiform characters from the early picture-signs. In the

Meaning		Outline Character, B C 4500	Archaic Cuneiform, B C 2500	Assyrian, B C 700	Late Babylonian, B C 500
1	The sun				
2	God, heaven				
3	Mountain				
4	Man				
5	Ox				
6	Fish				
7	Heart				
8	Hand				
9.	Hand and aim				
10	Foot				
11.	Grain				
12	Piece of wood				
13.	Net				
14.	Enclosure				


first column of the table the name of the object is given which the sign is intended to represent; in the second column is the pictorial form of the character under which it is found in the earliest Sumerian inscriptions which have been recovered; and in the remaining three columns are given the forms which the characters assume during the later periods of history when the line has given place to the wedge. A period of at least four thousand years separates the earliest from the latest forms of the characters here given.


The sign for the sun among the early Sumerians was a circle representing the solar disc,¹ which can still be recognized in the rough lozenge of the early line-writing; the Assyrian and late-Babylonian form of the character bears little resemblance to a circle, but its development can be traced through the archaic form of the character given in the second column of the table. The second character, representing a star with eight rays, or according to some, the heavens divided into eight equal portions, was employed as the sign for "heaven" and for "god."² If some of the picture signs be turned half round and be looked at from the right hand side, their resemblance to the objects they were intended to represent becomes more apparent, a fact which may


¹ Similar to the Egyptian ○


² Compare the use of the five-rayed star in Egyptian, ⚡ *g*, ★★, *neteru*, "gods"


perhaps indicate that the signs were originally written in a perpendicular and not horizontal direction, as in Chinese. This is particularly the case with Nos 3, 4, 5, 6, 10 and 11, which represent respectively three peaks of a mountain chain,¹ a rough outline of the head and body of a man, the head and horns of an ox seen from the front,² a fish,³ a foot,⁴ and an ear of corn.⁵ Of the remaining signs No 7 represents the heart,⁶ No 8 the open hand,⁷ No 9 the hand and aim,⁸ No 12 a piece of wood,⁹ No 13 a net, and No 14 an enclosure.¹⁰ If the groups of wedges which represent the Assyrian and late Babylonian forms of the various characters be looked at by themselves, their pictorial origin could hardly be suspected, but when compared with the archaic and outline forms which correspond to them it is


¹ Compare the Egyptian 


² The Egyptian sign  is very similar, though the head of the ox is not seen directly from the front


³ Compare the Egyptian 


⁴ Compare the Egyptian 


⁵ Compare the Egyptian 

⁶ The Egyptian sign  possibly represents the windpipe with the heart attached.

⁷ Compare the Egyptian 

⁸ Compare the Egyptian 

⁹ The sign  in Egyptian, which represents a hewn block, is similarly employed for stone

¹⁰ Compare the Egyptian , a house-enclosure

not difficult to trace the different stages of their development.

It now remains to enquire why the line gave place to the wedge in the composition of the signs. The Egyptians did not discard the pictorial form of their characters during the whole course of their history: why then should the Babylonians have done so? The reason for this difference in the development of the two systems of writing is to be traced partly to the difference in temperament between the two peoples, but chiefly to the very different character of the writing materials which they were forced to employ. If we compare the writing of the early Egyptian with that of the early Sumerian we find that they present many very striking points of resemblance, for the former do not consist of the beautifully drawn or sculptured pictures of which the hieroglyphics of a later period are composed. The names of the earliest Egyptian kings, for instance, are written in very rough characters which are cut, scratched or painted on pieces of stone, ivory and wood, and many of them might well be compared to the outline characters of the early Sumerian rulers. But from this point onward the differences between the two systems of writing become more and more marked. The Egyptian at an early period adopted for his writing material a sort of paper which he made from the papyrus plant, and on which he wrote his characters with a reed, using ink made from

vegetable substances or coloured earthenware;¹ he could thus draw the picture forms of his characters with ease. The Sumerian also gave up using stone as his ordinary writing material, but he had no papyrus plant from which to make paper to take its place.² His land, however, yielded abundance of fine clay, and this he made to serve his purpose. From the clay he fashioned tablets, and, while they were still soft, he drew his characters upon them, afterwards setting the tablet to dry in the sun or baking it in an oven. At first he drew his pictures in rough outline upon the clay, as he had previously scratched them in rough outline upon stone. But he soon found that he could write far quicker upon the soft clay than he could upon the stone, and, instead of having to slowly scratch each line of a character, he could form a line by simply pressing the end of his four-sided stylus or writing implement into the clay. But when the stylus was so pressed into the clay, its end naturally went in a little deeper than the rest, and the impression it made was in the form

¹ See Budge, *op cit*, p 6 f

² It is true that in later times the papyrus plant flourished in certain parts of Babylonia (see Pliny, *Nat Hist*, Bk XIII, ch 22, ed Valpy, vol V, p 2287) and that paper was made from it, but it is quite certain that its use was very restricted. It has often been said that the rolls held by the scribes depicted on the Assyrian monuments are made of papyrus, but this view is unsupported by the texts, and it is more probable that they were made of leather.







Specimens of cuneiform writing upon clay: I. Inscription of E-annadu, about B. C. 4500. [Brit. Mus., No. 85979.] II. Extract from the "Synchronous History", about B. C. 650. [Brit. Mus., K. 4401.]

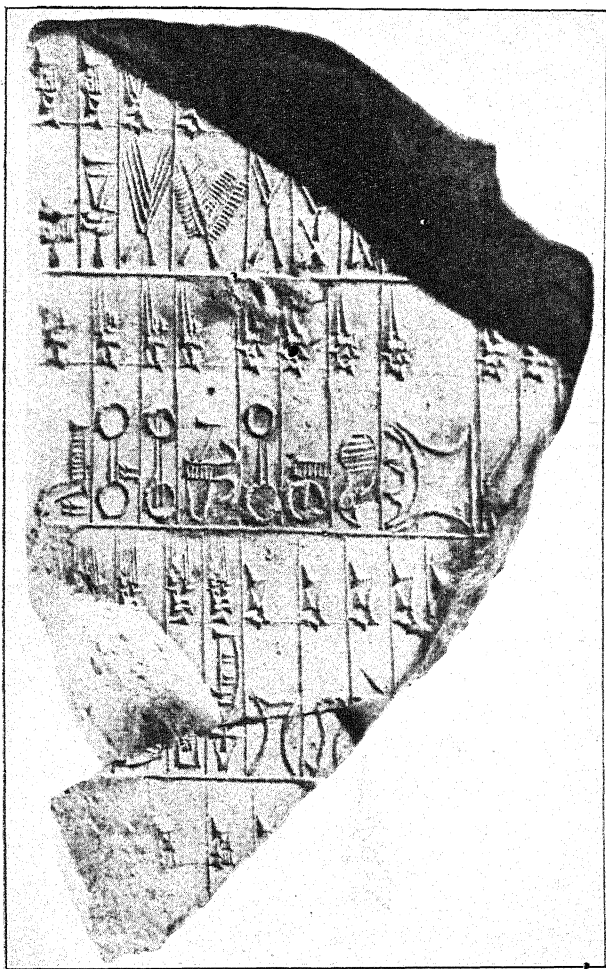
of a wedge, | or > ; hence the character, which was originally a rough outline picture of an object, became a group of wedges. Moreover, by the use of the wedge the writing acquired a regularity and a neatness which was absent from the outline characters. In the course of time the scribe shaped his stilus so as to make the wedge still more defined, and the characters were gradually simplified until in the majority of them it is impossible to trace the original picture forms from which they were developed ¹ In the inscriptions engraved upon stone during the later periods, the outline characters were also dropped, and the wedges were carefully sculptured in imitation of the forms assumed by the signs when written upon clay

The great extent to which the characters were altered by the use of the wedge in their formation may be seen in the fact that the Assyrian scribes themselves did not know what objects many of the signs originally represented. The tradition of their pictorial origin still remained, but the lists which the scribes drew up of the pictures they supposed the signs to represent show that they had no certain knowledge on the subject, and were in some instances

¹ On the plate on p 9 two specimens of cuneiform writing upon clay are given, which illustrate the development of the wedge In the first extract the characters are still half pictorial in the second the wedge-shaped forms may be seen which they assumed at a later period

merely making guesses. One of these tablets of picture characters is reproduced on the opposite plate. It will be seen that the tablet is inscribed with a series of double columns, on the right of each column is the cuneiform sign to be explained, and on the left the scribe has drawn a number of fantastic objects which he conjectured were the original picture-forms of the characters written opposite them.

The forms of the characters employed by the Babylonians and Assyrians consist of various combinations of the upright wedge , the horizontal wedge , and the diagonal wedge , which frequently interchanges with the sloping wedge . The characters are written from left to right, and the differences in the shapes of the wedges could be produced by slightly shifting the position of the stylus in the fingers during the process of writing. The clay tablets on which the inscriptions are written vary considerably in shape and size. From representations upon the Assyrian sculptures we know that when a scribe of the king had to make an inventory of the spoil taken from a captured city he would take a small tablet in his left hand, and holding his stylus in the other hand would jot down the different items of his list. It is probable that business documents and letters were also written in this way, for both these classes of documents are comparatively small and could be conveniently held on the palm of the hand. Literary and religious compositions, however,



List of picture-signs drawn up by an Assyrian scribe about B. C. 650. [Brit. Mus., K. 8520.]

are written on large tablets which frequently contain two or three columns of writing on each side. These were too large to be held on the hand, and when being inscribed were laid upon a board or other flat surface. One side was inscribed first, and the tablet was then turned over that the text might be continued on the other side; the tablet was then baked.¹ In the case of such tablets it is always easy to tell the obverse from the reverse, even when only a fragment of the tablet has been preserved; for the obverse is always flat while the reverse is slightly rounded. The reason for this difference in shape is not far to seek. The tablets were carefully made and are rather thicker in the centre than they are at the edge. The obverse is always flat because after being inscribed it was turned over upon the flat board on which it lay until it was baked; and, as the tablets are thicker in the centre than they are at the edge, the surface of the reverse, or side which was last inscribed, is naturally not flat but slightly convex. For votive and historical inscriptions use was frequently made of cones, prisms, and cylinders of clay in place of tablets.

¹ In order to allow the steam to escape from the damp clay during the process of baking, the scribe frequently impressed a number of holes in the surface of the tablet between the characters, the clay was thus prevented from being cracked or broken. Two such holes may be seen in the extract from the "Synchronous History" reproduced on p. 9.

The convenience of the system of cuneiform writing for countries in which fine clay was abundant is attested by the number of nations by whom it was adopted. We have already seen that the Babylonians, when they invaded Mesopotamia and conquered the Sumerian inhabitants of the country, adopted it for writing their own language, and the Assyrians carried it with them when they set out from Babylonia to colonize the upper valley of the Tigris. Recent excavations at Susa have proved that the Elamites to the east of Babylonia employed the system of cuneiform writing during the period of Sumerian supremacy in Babylonia, and there is evidence that the peoples dwelling around Lake Van to the north-east of Assyria adopted cuneiform characters for their inscriptions during the period of some of the earlier Assyrian kings. To the west the Babylonian culture and method of writing spread by degrees until in the fifteenth century B. C. cuneiform writing was the medium for official correspondence between the various towns and provinces on the Mediterranean coast.¹ The Babylonian tablets found

¹ A system of writing upon clay was also employed in Crete at about this period, where it was probably adopted in consequence of Babylonian influence. Last year Mr. Arthur Evans, in the course of excavations carried on at Kephala, the site of the city of Knossos, found some hundreds of inscribed clay tablets carefully stored in clay jars in the magazines of the Palace, see his paper in the *Archaeological Report of the Egypt Exploration Fund* (1899—1900), and H. R. Hall, *The Oldest Civilization of Greece*, pp. 140, 211 f.

at Tell el-Amarna in Upper Egypt prove, moreover, that the Egyptian kings at this period corresponded in cuneiform with the kings and princes of Western Asia, and, what is still more surprising, the despatches they sent to their local governors in Syria were also written in cuneiform. Nearly a thousand years later, when the second Babylonian Empire had passed away, we find cuneiform writing still holding its own in the lands bordering on the Euphrates valley. For the Achaemenian kings of Persia engraved their records in three languages, the Persian, the Susian and the Babylonian, all of which were expressed in cuneiform characters. Even after the Persian Empire fell cuneiform writing survived in Babylonia. In other words, the cuneiform system of writing was employed continuously in Mesopotamia from before B. C. 4500 to the beginning of the first century before Christ; and its use extended over a tract of land which was bounded on the north by Armenia, on the south by the Indian Ocean, on the East by Persia, and on the west by the Mediterranean Sea.

CHAPTER II

THE DECIPHERMENT OF THE INSCRIPTIONS.

We have seen that the method of writing by means of cuneiform characters was employed during a period of more than four thousand years and that it had gradually spread over a considerable portion of Western Asia. It is the more extraordinary therefore that all knowledge of such a method of writing should have entirely disappeared within a few hundred years after the birth of Christ¹. After the passing of the Assyrian, the Babylonian, and the Persian empires, and the destruction of the ancient cities and seats of learning in Mesopotamia, the knowledge of the Babylonian literature and language gradually died out. The ancient Sumerian records had been buried in the ruins of temples and palaces

¹ Though scattered references to the cuneiform inscriptions occur in the classical writers (*e g.*, Herodotus, Bk IV, ch 87; Diodorus, Bk II, ch 13, ed Dindorf, p 90 f), they have left us no detailed descriptions of cuneiform writing such as we possess of the Egyptian method of writing.

during the invasion of the Semites, and when the cities of the Babylonians and Assyrians were in their turn destroyed their literature suffered a like fate. All examples of cuneiform writing, however, had not been obliterated. There still remained upon rocks in Persia, and upon the ruined walls of the old Persian palaces, cuneiform inscriptions which had been engraved by the kings of Persia in the fifth century B. C.; and it was the interest which these inscriptions excited in the minds of modern travellers which eventually led to their decipherment, and to the excavations from which our subsequent knowledge of the cuneiform writing has been obtained.

The ruins of the ancient Persian city of Persepolis, which was captured and partly destroyed by Alexander the Great, presented until comparatively recent times the most striking examples of cuneiform writing which still remained above the surface of the ground.¹ Situated some forty miles to the north-east of Shiraz, the site of the city is easily accessible, and its colossal marble walls and terraces and the huge columns many of which still stand are such as to command admiration. The works of the Arab geographers contain descriptions of the ruins, and

¹ For an account of Persepolis and of the earlier literature in which the ruins are described, see Sir William Ouseley's *Travels in various countries of the East* (London, 1819—23, Vol. II, Chap. XI). The best illustrations and plans are those of Stolze in *Persepolis*, 2 Vols (Berlin, 1882).

European travellers who visited the spot in the fourteenth and fifteenth centuries brought back with them accounts of the wonders they had seen there. It was not until the beginning of the seventeenth century, however, that the cuneiform inscriptions engraved upon the walls of Persepolis began to attract attention. A Portuguese, Antonio de Gouvea, who had visited the site while on a diplomatic mission to Persia, in 1611 published an account of his journey, and referred to the inscriptions which he had seen at Persepolis as being written in characters which none could understand, for they were not Persian, nor Arabic, nor Armenian, nor Hebrew, which, he adds, were the languages spoken in that part of the world;¹ and a few years later a Spaniard, Garcia de Sylva y Figueroa, made a reference to them in somewhat similar terms, describing the forms of the characters and their wonderfully plain and distinct appearance.² It was an Italian, however,

¹ See *Relaçam em que se tratam as guerras e grandes victorias que alcançou o grãde Rey da Persia Xá Abbas* (Lisbon, 1611), Chap. X, p. 32, French translation (Rouen, 1646), p. 81 f.

² "Litterae ipsae neque Chaldaee sunt, neque Hebraee, neque Graecae, neque Arabae, neque demum nationis ullius, quam olim umquam extitisse, aut nunc existere competum sit. Triquetrae sunt omnes, sed oblongae, formâ pyramidalî, vel minuti obelisci, qualem ad oïam posui" [\triangle is here printed in the margin] "adeo ut nullâ re inter se discerent, praeterquam positione ac situ ita tamen conformatae, ut muum in modum perspicuae sint ac distinctae", see *De Rebus Persarum Epistola* (Antwerp, 1620), p. 9 f.

who was the first to undertake a detailed examination of the characters and to make the first practical suggestion with regard to their decipherment. Pietro della Valle in the account he has left of his travels discusses the signs he saw at Persepolis, and from their appearance he arrived at the conclusion that the inscriptions were to be read from left to right.¹ a view which, subsequently, proved to be correct.

Before the publication of Pietro della Valle's letters, an Englishman, Sir Thomas Herbert, made an

¹ Pietro della Valle describes the figures of a lion and other animals which are sculptured on the walls at Persepolis, and then continues as follows: "Near the lion is a long inscription, which fills the whole space of the wall from the greatest height of these figures to the bottom, as, however, the characters are utterly unknown, no one has been able to tell the language in which they were written. All that I can say, is, that they are of prodigious size, not joined together to form a word, but separate like the Hebrew characters, and farther apart, which makes me conceive that each character is a distinct word. I have copied from among them five of those which most frequently occur, in the best manner I was able to." After an examination of the wedges of which the characters are formed he says, "I am induced to believe they were read from left to right, after our manner from the base being at the left, the point towards the right, and the point always being downwards." He modestly concludes "These, however, are merely conjectures of mine, which possibly may be wrong." See *Viaggi di Pietro della Valle, La Persia, Parte Seconda* (Rome, 1658), p. 285 f., Letter XV, dated 21st October, 1621, English translation in Pinkerton's *Voyages and Travels* (London, 1811), Vol. 9, p. 104. The translation of the *Viaggi* made by G. Havers (London, 1665), and republished by the Hakluyt Society in 1892, does not include the Letters referring to the travels in Persia.

examination of the ruins at Persepolis, of which he published an account in the very entertaining volume of his "Travels", and he even hazarded a translation of a few characters of one of the inscriptions which he thought had some resemblance to "the Antick Greek".¹ In a subsequent edition of his work he somewhat modified this statement, remarking that the characters were quite unknown to him, but "well "worthy the scrutiny of some ingenious persons that "delight themselves in this dark and difficult Art or "exercise of decyphering" ¶

¹ *Some Yeares Travels into Divers Parts of Asia and Afrique* (Revised edition, London, 1638) On p 145 f he writes "wee noted above a dozen lynes of strange characters, very "faire and apparent to the eye, but so mysticall, so odly framed, "as no Hieroglyphick, no other deep conceit can be more difficultly fancied, more adverse to the intellect These consisting "of Figures, obelisk, triangular, and pyramidall, yet in such "Simmetry and order as cannot well be called barbarous Some "resemblance, I thought some words had of the Antick Greek, "shadowing out *Ahashuerus Theos*. And though it have small "concordance with the Hebrew, Greek, or Latine letter, yet "questionlesse to the Invention it was well knowne, and peradventure may conceale some excellent matter, though to this "day wrapt up in the dim leafes of envious obscuritie" In some matters Herbert was not a very accurate observer, of the two colossal bulls, for instance, which flanked an entrance to the palace at Persepolis, he describes the one as "a monstrous great Elephant" and the other as "a Rhinoceros". It is interesting to note the various forms and positions assumed by these beasts in the illustrations to this and subsequent editions of the "Travels"

² *Travels* (3rd edition, London, 1665), p 150

From this period onward accounts of the inscriptions at Persepolis are more frequently met with in the writings of travelers, who, like Pietro della Valle, began to make copies of some of the characters which they saw. The first accurate drawings of the inscriptions, however, are those which were made by Niebuhr, who in 1765 spent nearly a month at Persepolis in making drawings and in taking measurements of the site ¹ The care with which he worked is evinced by the fact that he distinguished the three classes of cuneiform writing which are found at Persepolis (*i. e.*, the Persian, the Susian, and the Babylonian). His copies were extensively studied throughout Europe and they furnished the earliest successful investigators with the materials for the decipherment of the inscriptions.

Of the three kinds of writing which Niebuhr had distinguished it was natural that the Persian, which employed no more than forty signs, should be the first to attract the attention of the early decipherers. The discovery of a method by which the inscriptions might be deciphered was made by Grotefend, who gave an account of his system in a paper presented to the Gottingen Academy in 1802 ² By comparing

¹ See Niebuhr's *Reisebeschreibung nach Arabien und andern umliegenden Landern*, Vol II (Copenhagen, 1778), pp 119—163

² Ninety-one years elapsed before this paper was printed, and it was not until 1893 that it appeared, see W. Meyer's paper "G. Fr. Grotefend's erste Nachricht von seiner Ent-

two of the inscriptions copied by Niebuhr¹ he succeeded in deciphering the names of Hystaspes, Darius and Xerxes. Subsequently he also made out the name of Cyrus, and he thus obtained correct values for about a third of the Persian alphabet. Grotefend, however, failed in his attempts at translating the rest of the inscriptions in which the names occurred.² Following up the clue which Grotefend had furnished, the investigation was taken up by others, among whom the names of Rask, Saint Martin, Burnouf and particularly that of Lassen may be mentioned; these scholars by a similar examination of other proper names succeeded in identifying other letters of the alphabet.³ Down to the year 1837, however, the actual contents of the inscriptions still remained unknown.

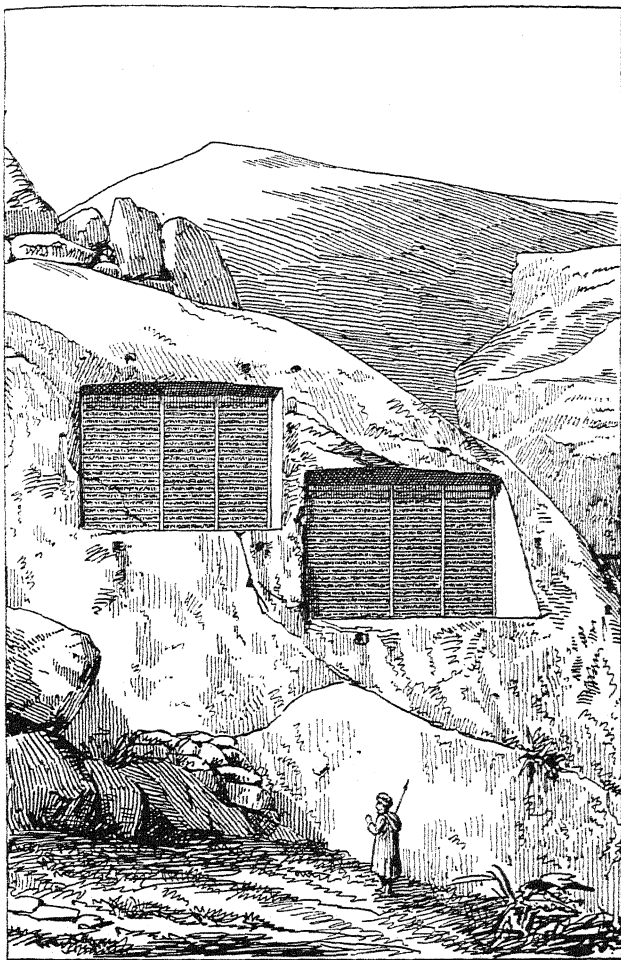
In the year 1835 the late Sir Henry C Rawlinson, G. C. B., who was at that time stationed in Persia, began to work at the cuneiform inscriptions. He had not heard of the details of Grotefend's discovery,

zifferung der Keilschrift" in the *Nachrichten von der Königl. Gesellschaft der Wissenschaften*. zu Göttingen, 13 Sept., 1893

¹ They are published in the *Reisebeschreibung*, Vol II, Pl XXIV, inscriptions B and G.

² For an account of Grotefend's method of decipherment, see the essay he contributed to Heeren's *Historical Researches* (English translation, Oxford, 1833), Vol II, pp 313 ff.

³ See the comparative table, compiled by Rawlinson, in Vol X of the *Journal of the Royal Asiatic Society*, opposite p 53.



Duplicate Inscriptions of Darius and Xerxes, kings of Persia, cut in the rock at Mount Elwend near Hamadan.

and he therefore had to work out a system of decipherment for himself. The process employed by him was similar to that which Grotefend had followed, and may be briefly described. He selected two short inscriptions to work at, which are engraved on the face of the rock in a ravine of Mount Elwend near Hamadan. The inscriptions are cut in two niches side by side, and are nearly, but not quite, duplicates of one another. In the illustration on the preceding page it will be seen that each inscription consists of three columns of writing; of these the broad column to the left is written in the Persian cuneiform, the central column in the Susian cuneiform, and the column to the right in the Babylonian cuneiform. The inscriptions which Rawlinson first copied and analysed are those written in the broad columns to the left of each niche. The upper halves of these two inscriptions Rawlinson found to correspond with each other sign for sign, but in their lower halves he found certain groups of signs which did not correspond. In order to make clear the different steps in his process of decipherment the lower halves of the two inscriptions are printed on the following page.¹

¹ The portions of the inscriptions here reproduced are taken from Sir Henry Rawlinson's copies which are preserved in the British Museum.

INSCRIPTION I (lines 11—20)

(11) Ḳ ḲḲ ḲḲ ḲḲ (12) Ḳ ḲḲ ḲḲ ḲḲ ḲḲ
ḲḲ ḲḲ ḲḲ Ḳ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
 (13) ḲḲ Ḳ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ (14.) ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ (15) ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
 ḲḲ (16) ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ (17) ḲḲ ḲḲ ḲḲ ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ (18.) ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
 ḲḲ ḲḲ ḲḲ (19) ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ (20) ḲḲ ḲḲ ḲḲ
 ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ








INSCRIPTION II (lines 12—20).

(12.) Ḳ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ
ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ (13) ḲḲ ḲḲ ḲḲ ḲḲ ḲḲ

𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝𐾞

and possibly those of their fathers. But the group of signs which occupies the second place in Inscriptions II, and which from its position seemed to represent the father of the man who set it up, occurs in the first place in Inscription I. This will be clear from the following transcriptions of the differing groups of signs —

INSCRIPTION I

a       
 D A R Y V U SH

i e, Darius








b         
 V I SH T A S P H Y

i e, Hystaspes.

INSCRIPTION II

c       
 KH SH Y A R SH A

i e, Xerxes

d.       
 D A R Y V U SH

i e, Darius

Of these groups of signs it will be seen that the group *a*, which occupies the first place in Inscription I, is identical with the group *d*, which occupies the second place in Inscription II. Rawlinson

therefore inferred that the king, for whom Inscription I was set up, was the father of the king who set up Inscription II, and, if his reasoning was correct, it followed that the groups *b*, *a* and *c* gave the names of three Persian kings in consecutive order. It now only remained to try the names of some of the kings of the Achaemenian line and see if they would fit in with this hypothesis. The most famous of the Achaemenian kings were Hystaspes, who founded the dynasty, his son Darius, and his grandson Xerxes. On applying to these groups (*b*, *a* and *c*) of cuneiform signs, the forms of the names as known from Zend and Pehlevi (which were cognate dialects to the old Persian language), Rawlinson found that they fitted the groups of signs exactly, and he rightly concluded that he had hit upon the true identifications.

Such was the method by which both Grotefend and Rawlinson succeeded in finding the key to the interpretation of the inscriptions, but, while Grotefend, who lacked any knowledge of Zend or Pehlevi, did little more than discover the reading of these proper names, the clue in Rawlinson's hands was only the beginning of his work of decipherment. After his success with the inscriptions at Elwend he went to Behistun where he made copies and took paper impressions of the Persian sections of the great trilingual inscription which had been engraved upon the rocks there by the orders of Darius the Great.

The rock of Behistun is situated on the Western frontier of Media, on the high road from Babylon to the East. The rock rises abruptly from the plain to a height of some 1700 feet, and the caravan road passes beneath its almost precipitous face. Sir Robert Ker Porter, who visited the spot in the year 1818, describes his journey thither through "a region "of naked rocks" where projections from the mountains stood out in gigantic masses, assuming more "broken and detached appearances than any I had "remarked before." "As we rode on," he continues, "I observed one of these crested heights standing "considerably higher than the others, and of a peculiarly shattered, and therefore pinnacled brow, "as if it had first received the thunderbolt which "had scathed its humbler brethren."¹ It was upon this rock that Darius Hystaspes engraved a record of his conquests which he intended should be an imperishable memorial of his fame.

When in B C 521 Darius succeeded to the throne of Persia, after the death of the Magian usurper who had personated Smerdis, he found the empire in a state of confusion, and he spent his early years in stamping out insurrections. Susiana revolted and was subdued; in Babylon a pretended son of Nabonidus sought to restore his country's independence which had fallen before the invasion of Cyrus in

¹ See *Travels in Georgia, Persia, Armenia, etc.*, Vol II (London, 1822), p 146

B C 538 Media, Assyria and Armenia next joined in a confederation against him, and it was not until the third year of his reign that he succeeded in crushing the rebellion. Risings had also to be suppressed in Sagartia, Parthia, Hyrcania and Margiana. The most serious opposition to his authority Darius found in the rebellion headed by a second usurper who also took the name of Smerdis, and when this had been crushed, he turned once more to Babylon where disaffection had again made itself apparent. While he was marching to Babylon to the assistance of his general, news was brought him that the revolt had been suppressed. Rawlinson makes the very plausible suggestion, that after Darius had received news of the victory of his troops, he halted with his army on the high road to Babylon and at the sacred rock of Behistun returned thanks to his god Auramazda for the victory he had vouchsafed him over his foes¹. This was in B C 516, the fifth year of his reign, and in that year he had the sculptures executed and the inscriptions engraved upon the rock of Behistun which to this day attest his fame.

In order to prepare a place for the inscriptions Darius had the inequalities of a portion of the rock hewn away and the surface smoothed; parts of the rock which were imperfect were removed and sound

¹ See *Journal of the Royal Asiatic Society*, Vol X, p 190

stone was let in, embedded in molten lead, and so carefully was this done that the joins are nearly invisible. Darius aimed at making the record as permanent as possible, and in order to protect it from destruction or defacement he had it engraved high up on the face of the rock, some three hundred feet from the ground. After the inscriptions had been cut a coating of silicious varnish was laid on, in order to protect the surface from the weather; the varnish has proved for more enduring than the limestone on which it was laid, and in many places stands rigid and retains the shape of the characters when the stone beneath has been worn away by rain and frost.

The scene sculptured upon the rock represents Darius in triumph over his foes.¹ The king is sculptured with his foot upon the prostrate body of the Pseudo-Smerdis, the Magian usurper; and the eight bareheaded figures, who stand before him roped together by their necks and with their hands bound behind them, represent the impostors who led the different revolts in Susiana, Babylon, Media, Sagartia and Margiana. The last figure in the line, wearing a high cap, is the leader of a Scythian revolt whom Darius defeated while the sculptures were in progress of construction. In the field is the god Auramazda rising from the winged disc. Beneath and on either side of the sculptured scene Darius had a long in-

7

¹ See the illustration printed on the opposite page



The Rock of Behistun in Persia, engraved with a scene representing Darius, king of Persia from B. C. 521 to B. C. 485, receiving the submission of the chiefs of the nations who had revolted, and with inscriptions in the Persian, Susian and Babylonian languages describing his wars and conquests.

scription, recording his victories, set up in the three languages, Persian, Susian, and Babylonian

European travellers who have passed through Behistan have been struck with wonder at this monument,¹ and, until the inscriptions were deciphered, many extraordinary theories were propounded with regard to the meaning of the sculptures. Thus Otter, who travelled in Persia in the eighteenth century, imagined that the figure of the god Auramazda upon the rock at Behistun was a heraldic device.² Gardanne visited Behistun in 1808, and he supposed the winged disc to be a cross and the figures beneath it the twelve apostles;³ and even Sir Robert Ker Porter thought that the figures represented the tribes of Israel in captivity.⁴ In the year 1836 Rawlinson began his work of deciphering the inscriptions.

¹ For references to the sculptures in the works of the earlier writers and travellers, see Hoeck's *Veteris Mediae et Persiae Monumenta* (Gottingen, 1818), pp XIII ff, 138 ff

² Speaking of the road which passes beneath the rock of Behistun, Otter says "On a encore pratiqué un petit chemin "sur sa face par où on monte, et l'on voit à une grande élévation douze figures d'hommes en relief taillées dans le roc, et surmontées d'une cotte-d'armes" See *Voyage en Turquie et en Perse* (Paris, 1748), Vol I p 187

³ 'Plus loin', he says, "sur un rocher élevé, on voit une "croix et les douze Apôtres sculptés" See *Journal d'un voyage dans la Turquie-d'Asie et la Perse* (Paris, 1809), p 83

⁴ The high cap, worn by the figure at the end of the row of captives, Porter thought was perhaps "an exaggerated representation of the mitre worn by the sacerdotal tribe of Levi" See *Travels*, pp 159 ff

To make a copy of the inscription was no easy matter, because, as we have already said, it was cut on the face of a nearly precipitous rock some three hundred feet above the ground. To engrave it Darius must have erected a huge scaffolding, and once this was removed there was no means of obtaining access to the sculptures. Diodorus, in speaking of the mountain of "Bagistan"¹ or Behistun, attributes the sculptures to Semiramis, who, he says, climbed the rock by laying the packs of her beasts one on top of the other, a story which shows that the true history of the monument was soon lost and that tales were invented to account for the existence of the sculpture. Its height from the ground preserved it from destruction, and, although many travellers have left descriptions of it, none of them succeeded in climbing the rock. Sir Robert Ker Porter climbed up some distance and made an accurate sketch of the sculptured figures, but he was too far away from them to copy the inscriptions. "To transcribe the whole "of the tablets", he remarks, "could I have drawn "myself up sufficiently high on the rock to be within "sight of them, would have occupied me more than "a month. At no time can it be attempted without "great personal risk."² The dangers of the rock, however, did not prevent Rawlinson from pursuing

¹ τὸ Βαγίστανον ὄρος, cf. Bk. II, ch 13

² See *Travels*, Vol II, p 158

his investigations. In the years 1836 and 1837 he devoted all the time he could spare from his public duties to climbing the rock and making careful copies of the inscriptions. In the early summer of 1844 he again visited Behistun, and he at that time completed his copies of the Persian text and of the Susian version. The Babylonian text of the great inscription, however, he did not succeed in copying until 1847, for it is higher than the Persian text and is engraved upon an overhanging slab of rock. On this visit Rawlinson provided himself with ropes and ladders and a miscellaneous assortment of tackle. He sent a small and wiry Kurdish boy up a cleft in the rock with directions to drive pegs into holes in the rock at some distance above the Babylonian version of the inscription. The boy succeeded in driving in the pegs and in tying a loose rope from one to the other. Then using the rope as a swing he hung over the face of the rock and managed to take a "squeeze"¹ of the inscription.

During the first two years in which Rawlinson was copying and working at the inscription he made a careful analysis of the first two paragraphs of the Persian text, which record the titles and genealogy of Darius, and in the year 1837 he forwarded to the Royal Asiatic Society a translation of this part

¹ *I e.*, an impression taken by means of a specially prepared paper, which is first wetted and then beaten into the characters of the inscription with a brush

of the Behistun inscription. In working out his interpretation Rawlinson made considerable use of his knowledge of Zend, the ancient language of the Zend-Avesta, a work treating of the religion of Zoroaster which is still used by the Parsees. Zend and Pehlvi together enabled him to construct a skeleton of the Old Persian grammar; and the excellent result of his investigations was the *complete translation* of the Persian text of the Behistun inscription, which he published in 1847 together with a full grammatical commentary.¹ This monumental treatise has remained, practically, the standard work until the present time.

The importance of the decipherment of the Old Persian cuneiform inscriptions consists, not so much in the information obtained from the texts deciphered, as in the fact that it supplied the key to the reading of the Babylonian and Assyrian inscriptions. As soon as one of the three languages in which the various trilingual inscriptions were drawn up could be read, the decipherment of the second and third columns, which contain the Susian or "Scythic" and the Babylonian versions, was only a matter of time.

In order to illustrate the three classes of cuneiform writing and to show how the Susian and Babylonian

¹ His memoir is entitled *The Persian Cuneiform Inscription at Behistun*, and was published as Vol. X of the *Journal of the Royal Asiatic Society*.

versions reproduce the Persian text almost word for word, the name and titles of Darius are printed below in the three languages.—

The name and titles of Darius the Great as written
in Persian, Susian, and Babylonian, upon the Rock
of Behistun.

I. PERSIAN TEXT

- [illegible]

II SUSIAN VERSION

- [illegible]

kh-sh-a-ya-th-i-ya-a-na-a-m (5) *V-i-sh-ta-a-s-pa-h-ya-a*
of kings, of Hystaspes
pu-u-tra (6) *Ha-kha-a-man-i-sh-i-ya*¹
the son, the Achaemenian

In the Susian language the upright wedge, \Uparrow , is used as a "determinative",² and is placed before proper names, names for classes of men such as "king", "son", the personal pronouns for the 1st and 2nd person and the relative. In the following transliteration of the Susian version (II) the sign is not represented by a special symbol:—

(1) *u* (2) *Ta-r-r-ya mu-u-sh* (3) *zunkuk ir-sha-r-ra*
I Darius, the king great,
(4) *zunkuk zunkuk-ip-ir-ra* (5) *Mi-ish-ta-ash-pa*
the king of kings, of Hystaspes
sha-ak-ri (6) *A-ak-ha-man-ni-sh-ya*
the son, the Achaemenian

In the Susian version it will be seen that one of the signs is used for a whole word (*zunkuk*), others are used for syllables, and others for letters. Such a system of writing is more complicated than the Persian alphabetic system, and it employs a considerably larger number of characters; in all, one

¹ From this transliteration it will be seen that the Persian signs are not entirely alphabetic, inasmuch as a short vowel may be supplied after certain of the consonants.

² See below, chapter III.

hundred and eleven separate characters are used in the Susian inscriptions

In the Babylonian version (III) the upright wedge, Υ , is also employed as a determinative, but it is only placed before proper names, and the sign $\Upsilon\text{---} \lll$ (1 4) is used to indicate that the word preceding it is in the plural. The following is a transliteration of this version —

- (1) *a-na-ku* (2) *Da-a-ri-ia-á-mush* (3) *sharru*
 I Darius, the king
rabū(u) (4) *shar sharrāni* (5) *mār Ush-ta-as-pa*
 great, the king of kings, the son of Hystaspes,
 (6) *A-kha-ma-an-ni-ish-shi-*
 the Achaemenian

In the Babylonian method of writing it will be seen that none of the signs are employed for separate letters, but are used for syllables or for complete words. Of the three forms of writing in these trilingual inscriptions the Babylonian is the most complicated, not only from the number of the signs employed, but also from the polyphony of many of the characters.

The work of deciphering the Babylonian versions of the inscriptions was carried out by Rawlinson, Hincks, De Sauley, Oppert, Fox Talbot, and other scholars, who obtained considerable help in their decipherment by comparing the Babylonian words

with kindred roots in Arabic, Syriac and Hebrew. Moreover, their interpretation of the Babylonian and Assyrian language was rendered more certain by a study of the Assyrian tablets and historical inscriptions which had meanwhile been excavated at Khorsabad, Nimūd and Kouyunjik, the sites of the Assyrian cities of Dūr-Sharrukīn, Calah and Nineveh. The excavations which have been carried on since that time both in Assyria and Babylonia have yielded rich results, and a considerable portion of the literature and history of these two countries has now been recovered.

In conclusion it may be well to note that, although the results obtained by the decipherment of the cuneiform inscriptions are now accepted on all hands by competent judges, the earlier investigators experienced considerable difficulty in obtaining credence for their statements. Many able thinkers at first refused to acknowledge the possibility of recovering the meanings of inscriptions which had been written more than two thousand years ago, the clue meanwhile having been entirely lost, and there were not wanting those who openly branded the pioneer Assyriologists by the name of charlatans. At length, in the year 1857, with a view of deciding the credibility of the statements made by the decipherers, the Royal Asiatic Society devised a test which should settle the question authoritatively. A long and recently discovered cuneiform text was chosen (the

cylinder-inscription of Tiglath-Pileser I), and the decipherers were invited to prepare independent versions of the inscription without communicating with each other, "each version to be sent sealed to this Society, "in order to be subsequently submitted to a committee, who would compare the results" The challenge was accepted by Rawlinson, Hincks, Fox Talbot and Oppert, each of whom produced a translation and sent it to the Society When the committee met the seals were broken by the Secretary of the Society and the several versions were compared In May of that year, at the General Meeting of the Royal Asiatic Society, the President publicly stated the opinion he had formed after an examination of the four translations sent in His decision is recorded in the annals of the Society¹ in the following words —

"He [i. e., the President] had made himself sufficiently acquainted with the several translations to "be satisfied that there was a very close agreement "with regard to the value of the characters, so that "the powers of the alphabet, if it might be so termed, "in which the inscription is written, may be regarded "as satisfactorily determined, whatever slight and "unfrequent modification may be hereafter found "necessary. It was somewhat different with respect "to the words, the meanings of very many of which

¹ See the *Proceedings of the Royal Asiatic Society*, 23rd May, 1857, p. X

“were differently expressed ; yet at the same time,
“although individual terms were variously rendered,
“there was a remarkable concurrence as to the gen-
“eral meaning of each paragraph, showing that the
“translators were agreed as to the sense of a great
“proportion of the words and the construction of the
“sentences ; upon the whole, therefore, it appeared
“to him that a very considerable proportion of the
“vocabulary had been determined, and it might be
“confidently anticipated that the ability and persev-
“erance which had accomplished so much, would,
“eventually, leave little to be questioned ”

CHAPTER III

CUNEIFORM SIGNS AS SYLLABLES, IDEOGRAMS, AND DETERMINATIVES.

It has already been stated in the first chapter that the system of cuneiform writing was in its origin pictorial; that is to say, the earliest forms of characters were pictures of different objects in nature. When the early ancestor of the Sumerians desired to record the fact that he possessed so many oxen, we may suppose that he took a fragment of stone and either scratched upon it pictures of the heads of oxen to the number he possessed, or he may have scratched a number of straight lines followed by the head of an ox. The rough picture of an ox's head served to convey to the beholder the *idea* of an ox; in other words it was an IDEOGRAM. When clay was adopted as a more convenient writing material than stone for the ordinary business of daily life, the forms of the characters gradually ceased to be pictures, and became mere groups of wedges, and

in the case of only a few signs is it now possible to trace the pictures from which they are descended

But the change from outline pictures to mere groups of wedges was not the only one which cuneiform writing underwent. It will be obvious that a simple picture-writing, or the method of expression by means of ideograms, must from its nature be very limited in its powers. It can convey simple ideas concerning familiar objects, but to pass beyond these limits and to delineate abstract conceptions would be impossible. The most carefully drawn picture may be open to various interpretations, and, when the draughtsman's skill is only equal to scratching outlines on some hard material, it is clear that in order to be intelligible he must confine his record to the barest narrative of simple facts. But at a very early period the Sumerian scribe hit upon an expedient to get over this difficulty; instead of using his pictures to represent *ideas*, he used them for *sounds*. Now each of his pictures, or signs, originally represented some object in nature and such objects had names; his new expedient consisted in using his signs to express the *sounds* of their names only, without any reference whatsoever to their meanings. In other words he evolved from his pictures, or ideograms, a system of PHONETIC WRITING, and by this means he was enabled to place on record any fact or idea which he could express in speech

To illustrate the process by which a phonetic system of writing was evolved from a writing by means of pictures, we will take an example of one of the difficulties which may have beset the early Sumerian scribes. Let us go back to the time when the cuneiform characters were pictures and were simply used to represent the objects which they resembled. We may suppose that the Sumerian king of this period received an embassy from the king of a neighbouring country, who made proposals for an alliance. He would, naturally, desire to retain a record of the event, and would order his scribes to make the necessary entry in his archives concerning the arrival of the embassy. The Sumerian scribes by means of their picture-signs would be able to describe the arrival of the ambassadors and the presents which they brought with them, but, when they came to record the name of the foreign king who sent the embassy, they would be met with a difficulty. The only way in which they could record the name would be to choose the pictures of a number of objects, the words for which most closely resembled *in sound* the different syllables of the name. In some such way we may suppose that the Sumerian scribes came to use the characters for their sounds only, apart from their meanings.

The Babylonians and Assyrians adopted from the Sumerians their method of writing, and, although they modified it in some degree to suit the require-

ments of their own speech, they did not make any very great improvements in the system. The sounds which their signs represent are **syllabic**, that is to say they represent complete syllables, for, unlike the Persians¹ and the Egyptians,² the Assyrians did not make a further advance by inventing an alphabet. Moreover, although they recognized the advantages of a phonetic method of writing, they retained to a great extent the use of ideograms. Thus the same sign may be sometimes employed as an ideogram for a whole word, and at other times phonetically for a syllable. This mixture of ideographic and syllabic writing would at first sight seem to present considerable difficulties to the decipherer; for it might well be supposed that he would frequently be in doubt as to the way in which a particular character should be read. The Assyrians themselves, however, had two expedients for simplifying their system which will be described later on in this chapter, and, as a matter of fact, the interpretation of the majority of the signs is seldom ambiguous. But of this the reader will be able to judge for himself after a more detailed description of the Assyrian method of writing.

Although the Assyrians did not possess an alphabet it will be convenient, before we go further, to give a list of the Assyrian vowels and consonantal


¹ See above, p 42 f








² See Budge, *Easy Lessons in Egyptian Hieroglyphics*, pp 30 ff

sounds The Assyrian language possesses four short vowels *a*, *e*, *i* and *u*; four long vowels *ā*, *ē*, *ī* and *ū*; and the two diphthongs *ai* and *iu* The language also possesses eighteen consonantal sounds which are given in the following list, they are arranged in the order of the Hebrew alphabet, the corresponding Hebrew characters being given within parentheses —









	Consonantal sound	Hebrew equivalent	Remarks
1.	'	(א)	the soft breathing
2	B	(ב)	
3	G	(ג)	
4	D	(ד)	
5	Z	(ז)	
6	H	(ח)	a guttural <i>ch</i>
7	T	(ט)	a harder dental than No 18
8	K	(כ)	
9	L	(ל)	
10.	M	(מ)	
11	N	(נ)	
12	S	(ס)	
13.	P	(פ)	
14.	Ṣ	(צ)	pronounced as <i>ts</i>
15	K	(ק)	a guttural <i>k</i> ¹
16	R	(ר)	
17.	Š	(ש)	pronounced as <i>sh</i>
18.	T	(ת)	

¹ Frequently not distinguished from No 8 by the Assyrians; pronounced by the Babylonians as *g*











In the sign  the Assyrians possessed a character for indicating the breathing (see the above list, No 1), but it is very rarely used; and with this exception they did not possess separate signs for the consonantal sounds. They had a syllabary, not an alphabet, at their disposal, and, if they wished to write out a word phonetically, they had of necessity to write it in syllables. This will be clear if we take examples of a few Assyrian phrases written phonetically. Thus the phrase *madatušu amḥur*, "I received his tribute", could be written phonetically by the Assyrians as

						
<i>ma</i>	<i>- da</i>	<i>- tu</i>	<i>- šu</i>	<i>am</i>	<i>- hu</i>	<i>- ur</i>
tribute				his	I received	


Or the phrase *ittišun amdaḥis*, "I fought with them", could be written

							
<i>it</i>	<i>- ti</i>	<i>- šu</i>	<i>- un</i>	<i>am</i>	<i>- da</i>	<i>- hu</i>	<i>- is</i>
with them				I fought.			

Or the phrase *ša lā iknušu ana nīria*, "who had not submitted to my yoke", could be written

									
<i>ša</i>	<i>la</i>	<i>ik</i>	<i>- nu</i>	<i>- šu</i>	<i>a</i>	<i>- na</i>	<i>ni</i>	<i>- ri</i>	<i>- ia</i>
who	not	had submitted			to	yoke		my.	

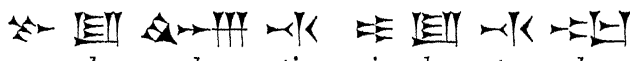
Or the phrase *ušaršid temenša*, "I laid its foundation", could be written


u - ša - ar - šī - id te - me - en - ša
 I laid foundation its

Or the phrase *attima ʾabāti*, "thou (f.) art great", could be written




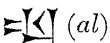



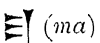
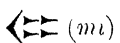
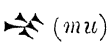
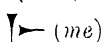
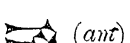
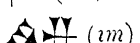

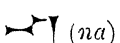
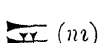
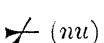

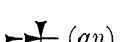

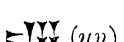

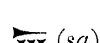



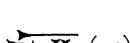





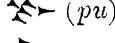


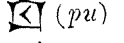

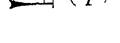
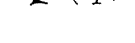
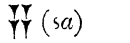


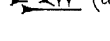
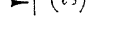
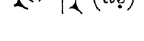
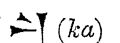

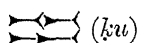

at - ti - ma ʾa - ba - a - ti
 thou art great.




























Or the phrase *puluḫti ilūtika*, "the fear of thy divinity", could be written


pu - lu - uḫ - ti i - lu - ti - ka
 the fear of divinity thy.

In the above examples it will be noticed that each of the syllables employed consists of a vowel or a diphthong by itself, or else of one vowel and one consonant. Such syllables are termed **simple syllables**. The following is a list of vowels, and of simple syllables which begin or end with the various consonantal sounds in Assyrian. They are here arranged alphabetically in the order explained above on p 52.


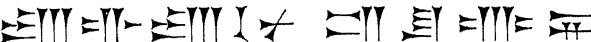
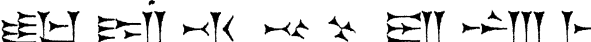
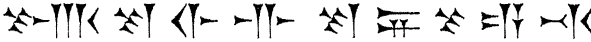




Vowels	{	$\Upsilon\Upsilon$ (<i>a</i>)	$\Xi\Xi$ (<i>i</i>)	\angle (<i>u</i>)
		$\Xi\Upsilon$ (<i>e</i>)	$\Xi\Upsilon\Xi$ (<i>u</i>)	
Diphthongs	{	$\Upsilon\Upsilon\Upsilon$ (<i>ai</i>)	$\Xi\Xi\Upsilon$ (<i>ia</i>)	
			$\Upsilon\Upsilon$ (<i>ia</i>)	
B	{	$\rightarrow\Upsilon$ (<i>ba</i>)	$\Xi\angle$ (<i>bi</i>)	$\angle\rightarrow$ (<i>bu</i>)
			$\rightarrow\angle$ (<i>be</i>)	
		$\Xi\Upsilon$ (<i>ab</i>)	$\cdot\rightarrow\Upsilon$ (<i>ib</i>)	$\Xi\angle$ (<i>ub</i>)
G	{	$\Xi\Upsilon\angle$ (<i>ga</i>)	$\rightarrow\Upsilon\angle$ (<i>gi</i>)	$\angle\rightarrow$ (<i>gu</i>)
		$\rightarrow\angle$ (<i>ag</i>)	$\rightarrow\Upsilon\angle$ (<i>ig</i>)	$\angle\rightarrow\Xi$ (<i>ug</i>)
D	{	$\Xi\Upsilon\Upsilon$ (<i>da</i>)	$\angle\Xi\Xi$ (<i>di</i>)	$\Xi\Upsilon$ (<i>du</i>)
		$\Xi\Upsilon$ (<i>ad</i>)	$\Xi\angle\Xi$ (<i>id</i>)	$\angle\Upsilon$ (<i>ud</i>)
Z	{	$\Upsilon\Upsilon$ (<i>za</i>)	$\rightarrow\Upsilon\angle$ (<i>zi</i>)	$\rightarrow\Upsilon\Upsilon$ (<i>zu</i>)
		$\Xi\rightarrow\Upsilon\Upsilon$ (<i>az</i>)	$\Xi\Upsilon$ (<i>iz</i>)	$\angle\rightarrow\Upsilon$ (<i>uz</i>)
H	{	$\Upsilon\Upsilon\angle$ (<i>ha</i>)	\angle (<i>hi</i>)	$\rightarrow\Upsilon$ (<i>hu</i>)
		$\angle\rightarrow\Upsilon\Upsilon$ (<i>ah</i>)	$\angle\rightarrow\Upsilon\Upsilon$ (<i>ih</i>)	$\angle\rightarrow\Upsilon\Upsilon$ (<i>uh</i>)
T	{	$\Xi\Upsilon\Upsilon$ (<i>ta</i>)	$\angle\Xi\Xi$ (<i>ti</i>)	$\Upsilon\Xi\Upsilon$ (<i>tu</i>)
			\angle (<i>ti</i>)	
			$\Xi\angle\Upsilon$ (<i>te</i>)	
		$\Xi\Upsilon$ (<i>at</i>)	$\Xi\angle\Xi$ (<i>it</i>)	$\angle\Upsilon$ (<i>ut</i>)
K	{	$\rightarrow\Upsilon\Upsilon$ (<i>ka</i>)	$\angle\Xi$ (<i>ki</i>)	$\Upsilon\Xi$ (<i>ku</i>)
		$\rightarrow\Upsilon$ (<i>ak</i>)	$\rightarrow\Upsilon\angle$ (<i>ik</i>)	$\angle\rightarrow\Upsilon$ (<i>uk</i>)

L	{	 (<i>la</i>)	 (<i>li</i>)	 (<i>lu</i>)
		 (<i>al</i>)	 (<i>ul</i>)	 (<i>ul</i>)
			 (<i>el</i>)	
M	{	 (<i>ma</i>)	 (<i>mi</i>)	 (<i>mu</i>)
			 (<i>me</i>)	
		 (<i>ant</i>)	 (<i>im</i>)	 (<i>um</i>)
N	{	 (<i>na</i>)	 (<i>ni</i>)	 (<i>nu</i>)
			 (<i>ne</i>)	
		 (<i>an</i>)	 (<i>in</i>)	 (<i>un</i>)
			 (<i>en</i>)	
S	{	 (<i>sa</i>)	 (<i>si</i>)	 (<i>su</i>)
			 (<i>se</i>)	
		 (<i>as</i>)	 (<i>is</i>)	 (<i>us</i>)
P	{	 (<i>pa</i>)	 (<i>pi</i>)	 (<i>pu</i>)
				 (<i>pu</i>)
		 (<i>ap</i>)	 (<i>ip</i>)	 (<i>up</i>)
S	{	 (<i>sa</i>)	 (<i>si</i>)	 (<i>su</i>)
		 (<i>as</i>)	 (<i>is</i>)	 (<i>us</i>)
K	{	 (<i>ka</i>)	 (<i>ki</i>)	 (<i>ku</i>)
		 (<i>ak</i>)	 (<i>ik</i>)	 (<i>uk</i>)

R	 (ra)	 (ri)	 (ru)
	 (ar)	 (ri)	 (ur)
	 (ar)	 (er)	 (ur)
Š	 (ša)	 (ši)	 (šu)
	 (ša)	 (še)	 (šu)
	 (aš)	 (iš)	 (uš)
	 (aš)	 (eš)	
T	 (ta)	 (ti)	 (tu)
		 (te)	
	 (at)	 (it)	 (ut)

The above list will be somewhat simplified by observing that the same signs are employed for *ab*, *ib*, *ub* and for *ap*, *ip*, *up* respectively, that the same signs are employed for *ag*, *ig*, *ug*, for *ak*, *ik*, *uk* and for *ak*, *ik*, *uk*; that the same signs are employed for *ad*, *id*, *ud*, for *at*, *it*, *ut* and for *at*, *it*, *ut*; and that the same signs are employed for *az*, *iz*, *uz*, for *as*, *is*, *us* and for *aš*, *iš*, *uš*.








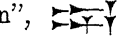







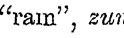

The other class of syllabic signs employed by the Assyrians are termed **compound syllables**, each of which consists of a vowel between two consonants such as *pal*, *rat*, *šam*, *bit*, *šir*, *lik*, *kun*, *lud*. In the following examples of sentences written phonetically both simple and compound syllables are employed:—



- 1 
mu - hal - lih za - u - a - ri
 The destroyer of foes
- 2 
ta - mar - ta - su-nu is - su - u - ni
 Their presents they brought.
- 3 
sur - ra - ti kul-lat da - ad - me
 Queen of all habitations,
- 
mus - te - si - rat te - nu - se - e - ti
 directress of mankind.
- 4 
pa - a - su i - pu - sam - ma a-ma - tu
 His mouth he opened and the word
- 
i - zah - kar
 he spake
5. 
i - na di - ma - a - ti a - lul
 On poles I hung up
- 
pag - ri - su - un
 their corpses.




6				
	<i>a - na</i>	<i>la</i>	<i>na - se - e</i>	<i>bil - te</i>
	To	no longer	bring	tribute
	<i>lib - bu - su</i>	<i>ik - pu - ud</i>		
	his heart	planned		

In this syllabic method of writing it was not always easy to mark the difference between a long and a short vowel, and, as a matter of fact, the difference between them is frequently not marked at all. There were, however, two methods of indicating a long vowel. One was to write the sign for the vowel in question after the sign for the syllable ending in that vowel; thus the word *ilāti*, "goddesses", may be written *ilā-ti*, when the fact that the vowel *a* is long is indicated by the insertion of the sign *a*, after the syllable *la*. The other and less common method was to double the following consonant; thus the long *a* in *tabāhu*, "slaying, sacrifice," may be indicated by writing the word *ta-ba-ah-hu*. The doubling of a consonant, however, usually indicates that the consonantal sound is sharpened in pronunciation and not that the preceding vowel is long.

At the beginning of this chapter it was stated that, although the Assyrians employed a method of writing phonetically by syllables, they still retained





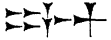



the use of signs as ideograms, that is to say as symbols for complete words. Thus the sign  was the symbol, or ideogram, for the word *ilu*, "god"; the sign  was the ideogram for *amēlu*, "man"; the sign  was the ideogram for *abu*, "father"; the sign  was the ideogram for *kātu*, "hand"; the sign  was the ideogram for *alpu*, "ox", and so on. It has already been explained that many of these ideograms, consisting of one sign only, can be explained as descended from outline pictures of the objects they represent. Other ideograms, less frequently met with, consist of more than one sign; thus   is used as the ideogram for *zunnu*, "rain",   for *abullu*, "city-gate". Such ideograms may be explained by the fact that the Assyrians borrowed their method of writing from the Sumerians. The sign for "water" in Sumerian was  and the sign for "heaven" was , and the group  , "water of heaven", was used by the Sumerians for "rain"; the Assyrians borrowed the Sumerian method of writing "rain" as  , and used the group to represent their own word for "rain", *zunnu*. Similarly,   consists of two signs meaning "gate" and "great", and was used by the Assyrians as an ideogram for their own word *abullu*, "city-gate". In this way groups of two and even more signs came to be employed as symbols, or ideograms, for various words in Assyrian.







Another fact about Assyrian which may prove at first a little puzzling is the use of the same sign for more than one syllable, and in some cases as an ideogram for more than one word. For instance, the sign  is employed as an ideogram not only for *šamšu*, "sun", but also for *ūmu*, "day", and *pišū*, "white", while in addition to its common syllabic values of *ud* and *tu*, it is also employed for the syllables *tam*, *piv*, *lah*, and *his*. The majority of the signs, however, are not so polyphonous as the sign , and after a little practice in reading the inscriptions the student is rarely in doubt as to the value to be assigned to any particular character.

Moreover, the Assyrians themselves had a method of indicating the classes and meanings of many of their words which is of great assistance in reading the inscriptions. They added to various words certain signs which are called **determinatives**, and which indicate in each case the class of thing to which the word belongs. Thus before male proper names they wrote the single upright wedge ; before female proper names they wrote , the ideogram for "female"; before the names of gods they wrote , the ideogram for *ilu*, "god". In reading an inscription these determinatives were never pronounced; they were only inserted as an aid to the reader and they helped him to understand the text. Most determinatives are placed before the word to which they apply, but a few follow it. A list of the most




























common determinatives is given below, together with remarks as to their use


	Sign	Meaning	Use as determinative
1	┆	Sign for "one"	Placed before male proper names
2	✧	<i>sinnistu</i> , "female"	Placed before female proper names
3	✚	<i>ilu</i> , "god"	Placed before the names of deities
4	≡≡≡	<i>amēlu</i> , "man".	Placed before the names of tribes and professions.
5	✚	<i>mātu</i> , "country"	Placed before the names of countries
6	✚	<i>šadā</i> , "mountain"	Placed before the names of mountains
7	≡≡	<i>alu</i> , "city"	Placed before the names of cities
8	≡≡	<i>nāru</i> , "river"	Placed before the names of rivers
9.	≡┆	<i>isu</i> , "wood"	Placed before the names of trees, woods and wooden objects
10.	≡≡≡	<i>šammu</i> , "plant".	Placed before the names of plants
11.	≡≡	<i>abnu</i> , "stone".	Placed before the names of stones.
12.	≡	<i>šubātu</i> , "garment".	Placed before the names of garments.

- | | | | |
|-----|---|--------------------------------|---|
| 13 |  | <i>śipātu</i> , "fleece, wool" | Placed before the names of wools and woollen stuffs |
| 14 |  | <i>karpatu</i> , "vessel" | Placed before the names of vessels |
| 15 |  | <i>imneru</i> , "lamb, sheep". | Placed before words for sheep, and offerings |
| 16 |  | <i>aṛḥu</i> , "month" | Placed before the names of the months |
| 17 |  | <i>kakkabu</i> , "star" | Placed before the names of stars and planets. |
| 18 |  | <i>aśru</i> , "place" | Placed after the names of towns and districts |
| 19 |  | <i>issuru</i> , "bird" | Placed after the names of birds |
| 20. |  | <i>nūnu</i> , "fish" | Placed after the names of fish |

In the above list it will be observed that only three determinatives (Nos 18, 19 and 20) are placed after the word to which they refer. To these we may also add the signs  and , which are placed as determinatives after numbers, and the sign-groups   and  , which are placed as determinatives after numbers and measures

The plural of ideograms was also indicated by means of signs placed after the word. The sign for


the plural, which is most frequently used, is , e. g. , *ilu*, "god",  , *ilāni*, "gods"; , *bēlu*, "lord",  , *bēlē*, "lords", , *mātu*, "land",  , *mātāti*, "lands", , *šarru*, "king",  , *šarrāni*, "kings". The signs , , and  are less frequently placed after words as signs for the plural, the two upright wedges, , are used to indicate the plural of ideograms for objects which often occur in pairs, e. g. , *hātu*, "hand",  , *hātā*, "hands"; , *šēpu*, "foot",  , *šēpē*, "feet". Another method of indicating the plural of a word was to write the ideogram for it twice, e. g.  , *ilāni*, "gods";  , *bēlē*, "lords".

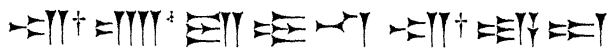
It has already been stated that some ideograms are employed for more than one word; in certain passages therefore, in which the context is not very clear, the reader might well be in doubt as to the word for which an ideogram was intended to stand. Moreover, in the case of verbs written ideographically, he would have to guess the exact form of the verb which the writer intended him to read. The Assyrians, however, got over this difficulty by the use of what are termed **phonetic complements**; after the ideogram they frequently wrote a phonetic sign expressing the final syllable of the word which they intended the ideogram to represent. Thus the sign  by itself might stand for *ilu*, "god", or *šamū*, "heaven"; when the scribe intended the sign to be

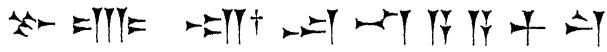
read as *šamē*, "heaven", (the plural of *šamū*), he placed after the ideogram $\rightarrow\text{𐎶}$ the syllable 𐎶𐎵 , *e*, thus $\rightarrow\text{𐎶} \text{𐎶𐎵}$. The sign 𐎶 by itself might stand for *mātu*, "land", or *šadū*, "mountain", or for some part of the verb *kašādu*, "to conquer"; when the scribe wished 𐎶 to be read as *akšud*, "I conquered", he placed after the ideogram the syllable 𐎶𐎵 , *ud*, thus $\text{𐎶} \text{𐎶𐎵}$. In these two examples 𐎶𐎵 , *e*, and 𐎶𐎵 , *ud*, are the phonetic complements of their respective ideograms, and in transliterating a text they are placed within parentheses after the words to which they apply; thus $\rightarrow\text{𐎶} \text{𐎶𐎵}$ is transliterated as *šamē(e)*, and $\text{𐎶} \text{𐎶𐎵}$ as *akšud(ud)*. It should be borne in mind, however, that the phonetic complement was not sounded as an additional syllable to the word, but was simply added by the scribe as a guide to the correct reading of the ideogram; thus $\rightarrow\text{𐎶} \text{𐎶𐎵}$ is read simply as *šamē*, and $\text{𐎶} \text{𐎶𐎵}$ as *akšud*.


From the above remarks it will have been seen that signs were employed by the Assyrians (1) as syllables, and (2) as ideograms; and that this mixed system of phonetic and ideographic writing was simplified and rendered more certain of interpretation by means of determinatives and phonetic complements. We may now take some short extracts from historical inscriptions to illustrate the different uses of the cuneiform signs. In the extracts given the ideograms have been marked by 𐎶 , the determinatives by 𐎶 , and the phonetic complements by 𐎶 ; the


rest of the signs, which are left unmarked, are syllabic. Beneath the signs are set their transliteration in italics, and beneath the transliteration are the meanings of the words. In the transliteration phonetic complements are enclosed within parentheses (), determinatives are transliterated in small characters above the line, *e g amēlu*, the determinative before classes of men, *alu*, the determinative before the names of cities; *m*, the determinative before male proper names, etc., similarly the signs for the plural are transliterated in small characters above the line, *e g. pl*, and *II*. By this means every sign which occurs in the text is represented in the transliteration, but in reading the text it should be remembered that only that portion of the transliteration which is in large italics, and which is not within parentheses, is pronounced.


1. 
i - na me - ti - ih gir - ri - ia
 In the course of my expedition



alu Bit - da - gan - na alu Ia - ap -
 Beth-dagon, Jop-

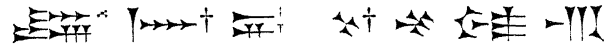

pu - u alu Ba - na - ai - bar - ha
 pa, Benē-berak,



alu A - zu - ru alāni pl (ni) ša
 Azuru, the cities of

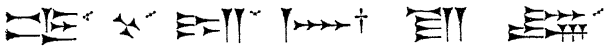

m Si - id - ka-a ša a-na šēpēII - ia
 Sīdkā, who to my feet


ar - hiš la ik - nu-šu al - me akšud(ud)
 quickly not had submitted, I besieged, I captured,





aš - lu - la šal - la - sun
 I carried off their spoil

2 
šarrāni pl (ni) mātu Mu - su - ri
 The kings of Egypt,


amēlu sābē pl - su kašti su narkabātu pl
 the men of the bow, the chariots







sisē pl ša šar
 (and) the horses of the king



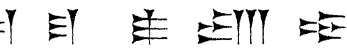

mātu Me - luḫ - ḫi e - mu - ki la ni - bi
 of Ethiopia, forces without number,






il - te - ru - nim - ma *il - lu - ku*
 they summoned and they came





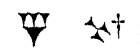



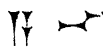

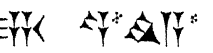
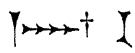

ri - su - us - su - un *i - na* *tukulti(ti)*
 to their help With the help










ilu *Aššur* *bēli* - *ra* *it - ti - su - un*
 of Aššur my lord with them





am - da - hi - is - ma *aš - ta - kan*
 I fought and I accomplished

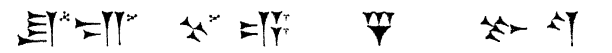


abikta - su - un
 their defeat

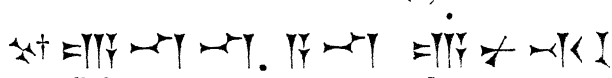
3 





m *Ha - za* - ' - *ilu* *ša* *māru* *Dimaškir*
 Hazael of Damascus






a - na *gi - brš* *ummānāti* *pl - su*
 in the multitude of his troops





it - ta - krl - ma *ummānāti* *pl - su* *a - na*
 trusted and his troops in


ma - ' - diš id - ha - a šadū Sa - ni - ru
 great numbers he assembled Saniru,


ubān šadē(e) ša pu-ut
 the summit of the mountains which (is) at the entrance


šadū Lab - na - na a - na don - nu - ti - šu
 to Lebanon as his fortress


iš - kun
 he made

CHAPTER IV






























A SELECTION OF CUNEIFORM SIGNS WITH THEIR SYLLABIC AND IDEOGRAPHIC VALUES.





























In the preceding chapter an account has been given of the various functions of cuneiform signs. It has been shown that the Assyrian method of writing was partly ideographic and partly syllabic, and that a cuneiform sign could be employed in the inscriptions in two ways (1) as a syllable of a word, and (2) ideographically for a whole word, either by itself or as part of an ideogram consisting of two or more signs. In the present chapter a list of three hundred of the commoner signs is given together with their syllabic and ideographic values. The syllabic values are printed in heavy type to distinguish them from the ideographic values which are printed in italics; when an ideogram is usually accompanied by a determinative, the determinative is also given, but it is placed within parentheses.







































The reader should not attempt to learn the list, but should use it for reference when studying the





















examples and extracts given in other parts of the book. By using the list in this way he will find that he soon gains a knowledge of the principal Assyrian signs. In order to enable him quickly to find any character in the list, a word must be said of the principle on which the signs are arranged. The signs are classified according to the direction and number of the wedge or wedges with which they begin. In the first part of the list are given the signs which begin with horizontal wedges; first those beginning with one horizontal wedge \blacktriangleright (Nos 1—78), then those beginning with two wedges $\blacktriangleleft\blacktriangleright$ (Nos 79—164), then those beginning with three wedges $\blacktriangleleft\blacktriangleleft\blacktriangleright$ (Nos 165—180), and lastly those beginning with four (or more) wedges $\blacktriangleleft\blacktriangleleft\blacktriangleleft\blacktriangleright$ (Nos 181—188). In the central part of the list are given the signs which begin with diagonal wedges; first those beginning with one diagonal wedge \blacktriangleup (Nos 189—199), then those beginning with the two wedges $\blacktriangleup\blacktriangledown$ (Nos 200—205), then those beginning with the three wedges $\blacktriangleup\blacktriangleup\blacktriangledown$ (Nos 206—215), and lastly those beginning with the large diagonal wedge \blacktriangleleft (Nos 216—254). In the concluding portion of the list are given the signs the beginnings of which contain upright wedges; first those beginning with the single upright wedge \blacktriangledown (Nos 255—272), then those beginning with $\blacktriangledown\blacktriangledown$ (Nos 273—277), then those beginning with $\blacktriangledown\blacktriangleup$ (Nos 278—287) and lastly those beginning with two or more upright wedges (Nos. 288—300).





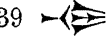


























It may be noted that within each of these main divisions the same general order is followed with regard to the second and third wedges of each sign. At the end of the list of signs are given lists of numerals and of the common ideograms for the months.

































1.  SYLLABIC VALUES *aš, rum, dīl, tīl*
 IDEOGRAPHIC VALUES: *ina*, "in", abbreviation for *Aššur*, Assyria, written () ; employed in proper names for the god *Aššur*, for *nadānu*, "to give", and for *aplu*, "son" (
  ()   *kussū*, "throne".
2.  SYLLABIC VALUE. *hal*.
 IDEOGRAPHIC VALUES employed as sign for the plural (   ), *bārū* "seer, magician"; (   ), *Idīklat*, *Dīklat*, the Tigris
3.  SYLLABIC VALUES *muk, muḫ*
4.  SYLLABIC VALUE *ba*
 IDEOGRAPHIC VALUE. *ḫāšu*, "to give"
5.  SYLLABIC VALUE: *zu*
 IDEOGRAPHIC VALUES *idū*, "to know"; *li'ū*, "wise"     *apsū*, "abyss".
6.  SYLLABIC VALUES. *su, kus, kuš*.
 IDEOGRAPHIC VALUES: *mašku*, "skin, hide"; *erēbu*, "to increase".
7.    SYLLABIC VALUES: *šin, šun, rug, ruk, ruḫ*.



- 8  SYLLABIC VALUES *bal*, *pal*
IDEOGRAPHIC VALUES *palū*, "reign, year of reign"; *nabalkutu*, "to cross over", *enū*, "to make void, to humble"; *nahū*, "to pour out (a libation, to offer (an offering))", *šupēlu*, the Piel-Shafel of [*pēlu*], "to conquer"   *Aššur*, the city
- 9  SYLLABIC VALUES. *ad*, *at*, *at*, *gir*.
IDEOGRAPHIC VALUES *patru*, "dagger"   *ahīabu*, "scorpion"
10.  SYLLABIC VALUES *bul*, *pul*.
- 11  SYLLABIC VALUES: *tar*, *kut*, *ḫud*, *ḫuṭ*, *ḫut*, *šil*, *ḫas*, *ḫaz*
IDEOGRAPHIC VALUES *nahāsu*, "to cut off", *parāsu*, "to decide"; *sūḫu*, "street".
- 12  SYLLABIC VALUE. *an*.
IDEOGRAPHIC VALUES *ilu*, "god", *šamū*, plur *šamē*, "heaven"   *anaku*, "lead";   *parzillu*, "iron";   *elū*, "high, situated above",   *atalū*, "eclipse";   *lamassu*, "sacred colossal bull";   *sēdu*, "sacred colossal bull";   *sēru*, "field, plain"
- 13  *i e*.  *aš*, and  *šur* (see Nos 1 and 64), employed in the following proper names: ()  *Aššur*,

- the god; () , *Aššur*, the city;
 ()  () *Aššur*, Assyria
14.  SYLLABIC VALUE *ka*
 IDEOGRAPHIC VALUES *pū*, "mouth", *šin-nu*, "tooth"; *amātu*, "word, command".
  , *libū*, "to speak";
  , *suluppu*, "date".
15.  IDEOGRAPHIC VALUE *taḥāzu*, "battle".
16.  IDEOGRAPHIC VALUES *lišānu*, "tongue, speech" ()  , *Šumēr*
 Southern Babylonia
17.  SYLLABIC VALUES *nag*, *nak*, *naḳ*
 IDEOGRAPHIC VALUE: *šatū*, "to drink".
18.  IDEOGRAPHIC VALUE: *akālu*, "to eat"
19.  SYLLABIC VALUE *er*.
 IDEOGRAPHIC VALUE: *alu*, "city"
20.  IDEOGRAPHIC VALUE *puḫru*, "totality, whole".
21.  IDEOGRAPHIC VALUES *zikaṛu*, "male";
aḏu, "slave"
22.  IDEOGRAPHIC VALUE: *arḫu*, "month"
23.    SYLLABIC VALUES: *šaḫ*, *saḫ*, *šiḫ*.
 IDEOGRAPHIC VALUE: *šaḫū*, "wild boar".
24.    IDEOGRAPHIC VALUE: *ebūru*, "crops, harvest".
25.  SYLLABIC VALUE: *la*
26.  IDEOGRAPHIC VALUES: *uššu*, "foundation".
 (  ) , *ikkaru*, "gardener".
27.    SYLLABIC VALUE: *maḫ*.

- 28  IDEOGRAPHIC VALUE · *šīru*, "exalted".
 SYLLABIC VALUE · *tu*
 IDEOGRAPHIC VALUES : *erēbu*, "to enter".
 () *summatu*, "dove"
- 29  SYLLABIC VALUE · *li*
 IDEOGRAPHIC VALUE () , *burā-šu*, "pine-tree".
- 30  SYLLABIC VALUES · *bab*, *pap*, *kur*, *kur*. .
 IDEOGRAPHIC VALUES · *nakāru*, "to be hostile"; *nakru*, "hostile"; *nakiru*, "enemy", *naphar*, "total"; employed in proper names for *aḫu*, "brother", and for *našāru*, "to protect". () , *nakru*, "enemy"
31.  SYLLABIC VALUE · *mu*
 IDEOGRAPHIC VALUES. *šumu*, "name"; *zakāru*, "to name", *zīkru*, "name"; *šattu*, "year"; employed in proper names for *nadānu*, "to give". 
 , *šattu*, "year";  , *musaru*, "inscription"
32.  SYLLABIC VALUE : *ka*
 IDEOGRAPHIC VALUE : *ḫa*, a measure.
- 33  SYLLABIC VALUES : *kad*, *kat*, *kat*.
34.  SYLLABIC VALUES : *kat*, *kad*
- 35  SYLLABIC VALUES : *gil*, *kil*
36.  SYLLABIC VALUES · *ru*, *šub*, *šup*.
 IDEOGRAPHIC VALUE : *nadū*, "to cast".

37.  SYLLABIC VALUES: *be, bat, bat, bad, bit, mit, mit, mid, til, ziz*
 IDEOGRAPHIC VALUES: *mātu*, "to die";
mītu, pagru, "corpse"; *dāmu*, "blood".
 ( ) *Bēl*, the god
38.  SYLLABIC VALUE *na*
39.  SYLLABIC VALUE *šir*
40. ,  SYLLABIC VALUES *kul, gul, kul, zir*
 IDEOGRAPHIC VALUE: *zēru*, "seed".
41. ,  SYLLABIC VALUE *ti*
 IDEOGRAPHIC VALUES: *lahū, lūhū*, "to take,
 to receive". , , , *balātu*,
 "to live".
42.  SYLLABIC VALUES: *bar, par, maš, mas*
 IDEOGRAPHIC VALUES: *ašaridu*, "chief".
 () , *Ninib*, the god; () )
   , *Idiklat, Diklat*, the
 Tigris
43.  SYLLABIC VALUE *nu*
 IDEOGRAPHIC VALUES. *lā, ul*, "not", *salmu*,
 "image" , , *nišakku*, "govern-
 or"
44.  IDEOGRAPHIC VALUES: *šibtu*, "revenue,
 interest".  , *šultu*, "dream"
45.   SYLLABIC VALUES: *kun, gun*
 IDEOGRAPHIC VALUE: *zibbatu*, "tail".
46. ,  SYLLABIC VALUES: *hu, pag, pak, bag,*
bak.
 IDEOGRAPHIC VALUE: *iššuru*, "bird".

47.   SYLLABIC VALUES. *nam, sim*.
 IDEOGRAPHIC VALUES *šimtu*, "fate, destiny"; *paḥātu, piḥātu*, "district, province" () , *paḥātu*, "governor";  () *sinuntu*, "swallow"
48.   SYLLABIC VALUES *ig, ik, iḳ*
 IDEOGRAPHIC VALUES: *bašū*, "to be" () , *daltu*, "door"
49.   SYLLABIC VALUES: *mud, mut, mut*.
50.  SYLLABIC VALUES *rad, rat, rat*
51.  SYLLABIC VALUE *zi*
 IDEOGRAPHIC VALUES. *napīštu*, "life".
 , *imnu*, "right", *kīnu*, "true"
52.  SYLLABIC VALUE: *gi*
 IDEOGRAPHIC VALUES. *kanū*, "reed".
 , *kānu*, "to stand", *kīnu*, "firm, true".
53.   SYLLABIC VALUES. *ri, dal, tal, tal*.
54.    SYLLABIC VALUES. *nun, zil, šil*.
 IDEOGRAPHIC VALUES: *rubū*, "prince".
 , *abkallu*, "director, minister";  , *Eridu*, the city.
55.  SYLLABIC VALUES: *kab, kap*.
 IDEOGRAPHIC VALUE: *šumēlu*, "left"
56.   SYLLABIC VALUES *ḥub, ḥup*
57.  SYLLABIC VALUES: *kat, kad, gat, kum, kum, gum*.

IDEOGRAPHIC VALUE · () , *kitū*,
"cloth"


58. 

SYLLABIC VALUES: *tim*, *dīm*





59. 

SYLLABIC VALUE · *mun*

IDEOGRAPHIC VALUE · *tābtu*, "kindness";
tābtu, "salt"


60. 

SYLLABIC VALUES: *ag*, *ak*, *ak*





















IDEOGRAPHIC VALUES: *epēšu*, "to make";
banū, "to build" () , fre-
quently written  , *Nabū*, the god

61. 

IDEOGRAPHIC VALUE: *taḥāzu*, "battle"

62. 





SYLLABIC VALUE · *en*


IDEOGRAPHIC VALUES · *bēlu*, "lord"; *adī*,
"up to"    , *maṣṣartu*,
"watch"; ()  , frequently
written   , *Sin*, the Moon-
god; ()  , frequently
written   , *Bēl*, the god;
   , *Nippur*, the city

63. 

SYLLABIC VALUE *dar*

IDEOGRAPHIC VALUES · *turāhu*, "ibex".


   , *arlu*, "stag".





64. 

SYLLABIC VALUES: *šur*, *sur*

65. 


SYLLABIC VALUE: *suḥ*

66. 






































IDEOGRAPHIC VALUE: () , fre-
quently written  , *Istar*, the
goddess
























67. 




SYLLABIC VALUE: *sa*.


68. 



SYLLABIC VALUES: *kar*, *kan*.


- 69  SYLLABIC VALUES. *tik*, *tik*, *gu*
 IDEOGRAPHIC VALUES. *kušādu*, "neck;
 bank (of a river)" ( 
 ) *Kūtū*, the city Cuthah
- 70  SYLLABIC VALUES *fur*, *dur*, *tur*
71.  IDEOGRAPHIC VALUE. *biltu*, "tribute:
 burden, talent".
- 72  IDEOGRAPHIC VALUE: *dišpu*, "honey"
- 73  SYLLABIC VALUES. *gur*, *kur*
 IDEOGRAPHIC VALUES: *tānu*, "to turn, to
 return"; *gur*, a measure
- 74  SYLLABIC VALUE: *si*
 IDEOGRAPHIC VALUES: *karnu*, "horn"
 , [*ešēru*], "to be straight";
 , *šigaru*, "bolt"
- 75  SYLLABIC VALUE: *far*.
 IDEOGRAPHIC VALUES. *burunu*, "brightly
 coloured"; *birnu*, "brightly coloured
 cloth"
- 76  SYLLABIC VALUES: *šak*, *šaḫ*, *sag*, *riš*, *ris*
 IDEOGRAPHIC VALUES: *rēšu*, "head"
 , *laḫadu*, "head";  , *ašaridu*, "chief"; ( )
 , *šakū*, "high officer, ruler"
- 77  IDEOGRAPHIC VALUES. () , *elippu*,
 "ship"; ( )  , ( )
 , *malahu*, "sailor".
78.  SYLLABIC VALUES: *dir*, *tir*, *tir*, *mal*.
- 79  SYLLABIC VALUES: *tab*, *tap*, *dap*, *ṭab*.

- 80  IDEOGRAPHIC VALUES *arba'u*, fem *ir-bitti*, "four" (   (), *Arba'ilu*, the city Arbela
- 81  SYLLABIC VALUES *tak*, *tak*, *tag*, *šum*
- 82  SYLLABIC VALUES. *ab*, *ap*, *eš*
- 83  SYLLABIC VALUES *nab*, *nap*
- 84  SYLLABIC VALUE *mul*
 IDEOGRAPHIC VALUE *kalkabu*, "star".
- 85  SYLLABIC VALUES *ug*, *uk*, *uk*
- 86  SYLLABIC VALUES. *az*, *as*, *as*
- 87  IDEOGRAPHIC VALUE: *erū*, "copper".
88.  IDEOGRAPHIC VALUES: *bābu*, "gate".
         

IDEOGRAPHIC VALUES : employed as determinative after numbers.   , *ḥegallu*, "abundance"

95.  SYLLABIC VALUE : *tur*.


IDEOGRAPHIC VALUES : *māru*, "son" ; *ṣaḥru*, *ṣḥru*, "small" , *aplu*, *māru*, "son". , *mārtu*, *bintu*, "daughter"


96.  SYLLABIC VALUES : *ad*, *aṭ*, *at*


IDEOGRAPHIC VALUE : *abu*, "father".



97.  SYLLABIC VALUE . *si*

98.  SYLLABIC VALUE . *ia*



99.  SYLLABIC VALUE : *in*


100.  SYLLABIC VALUES : *rab*, *rap*

101.  IDEOGRAPHIC VALUE . *šarru*, "king"

102.   SYLLABIC VALUES . *šar*, *sar*, *šir*, *ḥir*.


IDEOGRAPHIC VALUES : *šaṭāru*, "to write"

() , *kirū*, "plantation, garden".


103.  IDEOGRAPHIC VALUE : *dūru*, "wall, fortress"




















104.   SYLLABIC VALUE : *se*

















IDEOGRAPHIC VALUE : *nadānu*, "to give".











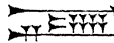












105.  SYLLABIC VALUES : *kas*, *raš*, *ras*.
































IDEOGRAPHIC VALUE : *ḥarrānu*, "way"























106.  SYLLABIC VALUES : *gab*, *gap*, *ḳab*, *dah*, *duḥ*, *taḥ*, *tuḥ*.































- IDEOGRAPHIC VALUES · *rtu*, "breast", *tarši*,
in phrase *ana tarši*, "against"
- 107  IDEOGRAPHIC VALUES · *sēru*, "field, plain";
ši, "against".
- 108  SYLLABIC VALUES: *daḥ*, *taḥ*
- 109  SYLLABIC VALUE *am*
IDEOGRAPHIC VALUES: *rīmu*, "wild ox";
 *pīru*, "elephant"
110.  IDEOGRAPHIC VALUE: *šīru*, "flesh"
- 111  SYLLABIC VALUES: *ne*, *ṭe*, *de*, *bīl*, *pīl*,
kum, *kum*, *bī*
IDEOGRAPHIC VALUES: *īšātu*, "fire"; *eššu*,
"new". ()  , *Gī-*
bīl, the Fire-god
- 112  SYLLABIC VALUES · *bīl*, *pīl*
IDEOGRAPHIC VALUE: *eššu*, "new"
- 113  SYLLABIC VALUES: *zīk*, *zīk*, *sīp*
114.  IDEOGRAPHIC VALUE:  ().
Uruk, *Erech*
- 115  SYLLABIC VALUE: *ku*
116.  SYLLABIC VALUES: *gaz*, *gas*, *gaš*, *kas*
IDEOGRAPHIC VALUES · *dāku*, "to slay";
dīktu, "a slain host, the slain".
117.  SYLLABIC VALUE · *šam*
118.  SYLLABIC VALUE · *ram*
IDEOGRAPHIC VALUE: *rāmu*, "to love".
- 119  SYLLABIC VALUE: *ur*.
- IDEOGRAPHIC VALUE · *sūnu*, "loin, thigh,
side".








- 120  IDEOGRAPHIC VALUE: *isdu*, "foundation".
- 121  SYLLABIC VALUE: *il*
122.  SYLLABIC VALUES: *du, gup, kup, kup, gub, kub, kub, kin*.
 IDEOGRAPHIC VALUES: *alāku*, "to go",
nazāzu, "to stand"; *kānu*, "to stand",
 Piel, *kunnu*, "to set"; *kinu*, "true".
 *italluku* (Iftal of *alāku*),
 "to go, walk, proceed"
- 123  SYLLABIC VALUES: *tum, dum, ib*
- 124  IDEOGRAPHIC VALUES: *imēru*, "ass"; *imēru*,
 a measure  *sisū*,
 "horse";  *parū*, "mule";  *gam-malu*, "camel".
- 125  IDEOGRAPHIC VALUES: *arkū*, "situated
 behind, future"; *arki*, "behind, after".
126.  IDEOGRAPHIC VALUE: *karānu*, "wine".
- 127  SYLLABIC VALUES: *uš, nit*
 IDEOGRAPHIC VALUES: *zikaru*, "male":
šusšu, "sixty".
- 128  SYLLABIC VALUES: *iš, ml*
 IDEOGRAPHIC VALUES: *epiru, epru*, "dust".
- 129  SYLLABIC VALUES: *bi, kaš, gaš, kas*.
 IDEOGRAPHIC VALUES: *šikaru*, "date-
 wine";  *kurunnu*, "sesame-
 wine"
- 130  SYLLABIC VALUES: *šim, rik, rik, rig*

- IDEOGRAPHIC VALUE: *riḫku*, "beam (used of sweet-smelling woods)"
131.  SYLLABIC VALUES: *kib*, *kip*, *ḫib*, *kip*.
132.  SYLLABIC VALUES: *tak*, *taḫ*, *dak*.
IDEOGRAPHIC VALUE. *abnu*, "stone"
133.  SYLLABIC VALUES: *kak*, *ḫak*, *da*
IDEOGRAPHIC VALUES: *banū*, "to build";
epēšu, "to make"; *kalū*, "all".
134.  SYLLABIC VALUES: *ni*, *zal*, *sal*, *ṣal*, *i*,
li, *ili*
IDEOGRAPHIC VALUE: *šamnu*, "oil"
135.  SYLLABIC VALUE: *ir*.
136.  SYLLABIC VALUE: *mal*
137.  IDEOGRAPHIC VALUES. *rapāšu*, "to be broad"; *rapšu*, "broad"; *ummu* "mother".
138.  IDEOGRAPHIC VALUES. *šamnu*, "oil"; *kisallu*, "platform"
139.  IDEOGRAPHIC VALUE: () , *gušūru*, "beam".
140.  SYLLABIC VALUES: *dak*, *daḫ*, *tak*,
par
141.  SYLLABIC VALUES. *pa*, *ḫat*, *ḫaṭ*.
IDEOGRAPHIC VALUES: () , *ḫaṭtu*, "sceptre";   , *iššakku*, "ruler"; ( ) , *Nabū*, the god
142.  IDEOGRAPHIC VALUE: *parṣu*, "command, ordinance".
143.  SYLLABIC VALUES: *šab*, *šap*, *sap*.
















- 144  IDEOGRAPHIC VALUE: () . *Nus-ku*, the god
- 145  SYLLABIC VALUES: *sib*, *sip*
 IDEOGRAPHIC VALUE: () ,
re'u, "shepherd"
- 146  SYLLABIC VALUES: *iz*, *is*, *is*, *giš*.
 IDEOGRAPHIC VALUES: *nu*, "wood". , *kakku*, "weapon"; *tukultu*, "help";
 , *nīru*, "yoke";  , *tukuntu*,
 "battle";  , *ušurtu*, "sculpture,
 relief", *ušurtu*, "boundary, end";
 () , *Gibil*, the Fire-god
- 147  IDEOGRAPHIC VALUE: *alpu*, "ox"
148.  SYLLABIC VALUE: *al*
- 149  SYLLABIC VALUES: *ub*, *up*, *ar*.
 IDEOGRAPHIC VALUE: *libratu*, "quarter
 of heaven"
150.  SYLLABIC VALUE: *mar*
 IDEOGRAPHIC VALUE: ()  
 () *Martu*, "the Western-land"
151.  SYLLABIC VALUE: *e*
 IDEOGRAPHIC VALUE:  () *Bābīlu*,
 Babylon
152.  SYLLABIC VALUES: *duk*, *iud*, *luṭ*, *lut*.
 IDEOGRAPHIC VALUE: *karpatu*, "pot,
 vessel".
- 153  IDEOGRAPHIC VALUE: *inbu*, "fruit".
154.  SYLLABIC VALUE, *un*

















































- IDEOGRAPHIC VALUE: *nišu*, "people"
155.  SYLLABIC VALUES *kid*, *kit*, *qid*, *kit*, *git*, *sah*, *sih*, *lil*
156.  SYLLABIC VALUES. *rid*, *rit*, *sid*, *sit*, *lak*, *lak*, *mis*, *mis*, *miš*, *kil*.
- IDEOGRAPHIC VALUES. *minūtu*, "number, reckoning" (  *sangū*, "priest";   *kunukku*, "seal"; (  *Marduk*, the god.
157.  SYLLABIC VALUES: *u*, *šam*
- IDEOGRAPHIC VALUES: *šammu*, "plant"; *ammatu*, an ell
158.  SYLLABIC VALUE. *ga*
- IDEOGRAPHIC VALUE. *šizbu*, "milk"
159.  IDEOGRAPHIC VALUE: *našū*, "to raise"
160.  SYLLABIC VALUES *lah*, *lih*, *luḥ*, *riḥ*
- IDEOGRAPHIC VALUE: *sukhallu*, "minister"
161.  SYLLABIC VALUES. *kal*, *rib*, *lab*, *lap*, *lib*, *lip*, *dan*, *tan*, *tan*
- IDEOGRAPHIC VALUE *dannu*, "mighty"
162.  SYLLABIC VALUES: *bit*, *biṭ*, *pit*, *e*
- IDEOGRAPHIC VALUES: *bitu*, "house".  *ekallu*, "palace";  *ekurru*, "temple"
163.  SYLLABIC VALUE: *nir*
164.  SYLLABIC VALUE: *gi*
165.  SYLLABIC VALUE. *ra*.
166.  IDEOGRAPHIC VALUES. *amēlu*, "man".   *amēlu*, "man";










































-  /  . *amēl ur ki*, "gardener"
167.  SYLLABIC VALUES *šiš, šis, sis, siš*.
 IDEOGRAPHIC VALUES: *aḫu*, "brother";
naṣāru, "to protect" ()   ;
    *Uru*, the city Ur
168.  SYLLABIC VALUES: *zak, zaḳ*
 IDEOGRAPHIC VALUES. *imnu*, "right";
pātu, "boundary"
169.  SYLLABIC VALUES: *kar, kar, gar*
170.  SYLLABIC VALUES: *id, it it*
 IDEOGRAPHIC VALUES *idu*, "hand, side"
  *nasu*, "eagle"
171.  SYLLABIC VALUE *lil*.
172.  IDEOGRAPHIC VALUE *lablu*, "midst;
 battle"
173.  SYLLABIC VALUES. *da, ta*.
 IDEOGRAPHIC VALUE   *dārū*,
 "enduring, everlasting";   *dannu*, "strong, mighty"
174.  SYLLABIC VALUE *aš*
175.  SYLLABIC VALUE *ma*
 IDEOGRAPHIC VALUE:   *manū*,
 "maneh".
176.  SYLLABIC VALUES. *gal, ḳal*
 IDEOGRAPHIC VALUE *rabū*, "great"
177.  SYLLABIC VALUE: *bar*
 IDEOGRAPHIC VALUE *parakku*, "shrine".

- 178  SYLLABIC VALUES: *biš, piš, kir, gir*
- 179  SYLLABIC VALUE *mir*
IDEOGRAPHIC VALUE: *agū*, "royal head-dress, crown".
180.  SYLLABIC VALUES: *bur, pur*.
- 181  IDEOGRAPHIC VALUE: *italluku*, "to go, to walk, to proceed"
- 182  IDEOGRAPHIC VALUE: *beltu*, "lady"
- 183  SYLLABIC VALUE: *ša*
- 184  SYLLABIC VALUES: *šu, kat, kat*
IDEOGRAPHIC VALUES: *lātu*, "hand"
 , *ubānu*, "finger";  , *Bābīlu*, Babylon
- 185  SYLLABIC VALUES: *lul, lib, lup, lup, pah, nar*
IDEOGRAPHIC VALUES: () , *zam-meru*, "male musician"; () , *zam-me-tu*, "female musician"
- 186  IDEOGRAPHIC VALUES: *damāku*, "to be favourable". () , *gišim-maru*, "date-palm"
- 187  IDEOGRAPHIC VALUE: *šalmu*, "image".
- 188  IDEOGRAPHIC VALUES: *Urarṭu*, Armenia
() , *Akkadū*, Akkad or Northern Babylonia
- 189  SYLLABIC VALUES: *gam, kam, gur*
190.  SYLLABIC VALUES: *kur, mat, mad, šad, šat, šat, lat, nat, nad, kin*










IDEOGRAPHIC VALUES. *mātv*, 'land, country'. *šadū*, 'mountain'. *kašādū*, 'to conquer'








- 191  SYLLABIC VALUE *še*
 IDEOGRAPHIC VALUES *šev*, 'grain'
 *magāru*, 'to be propitious'.
šēmū, 'favourable' :  *šamaš*.
šamnu, 'sesame-seed'.
- 192  SYLLABIC VALUES *bu, pu, sir, git, kit*
 IDEOGRAPHIC VALUE  *ariku*,
 'to be long', *ariku*, 'long'.
- 193  SYLLABIC VALUES *uz, us, uš*
- 194  SYLLABIC VALUES *šud, šut, sir*
 IDEOGRAPHIC VALUE *rūku*, 'distant'
- 195  SYLLABIC VALUES : *muš, šir*
 IDEOGRAPHIC VALUE *širu*, 'serpent'
- 196  SYLLABIC VALUE *tir*
 IDEOGRAPHIC VALUE ()  *kištu*,
 'wood, forest'.
197.  SYLLABIC VALUE *te*
 IDEOGRAPHIC VALUES *temenu*, 'foundation-stone': *tahū*, *fehū*, 'to draw near, to approach'.
- 198  SYLLABIC VALUE *kar*
 IDEOGRAPHIC VALUES *kāru*, 'wall, stronghold'. *etēru*, 'to protect, to spare'.
199.  SYLLABIC VALUES : *liš, lis*
200.  SYLLABIC VALUES *ud, uṭ, ut, u, ʒu,*
tam, bir, par, pir, laḥ, liḥ, ʒiš, ʒis


IDEOGRAPHIC VALUES *ūmu*, "day"; *pišū*,
 "white"  , *asū*, "to go forth";
 , *urru*, "light";    ,
šipar ru, "copper"; ( ) , *Šamaš*,
 the Sun-god, *šamšu*, "the sun";  
  , *šit šamši*, "sun-rise";
   , *erēb šamši*, "sun-set";
    (   ), *Larsam*, the city;
    (   ), *Sippar*, the
 city, (   )     (   ),
Puātū, the Euphrates


201  SYLLABIC VALUES: *pi*, *ma*, *me*IDEOGRAPHIC VALUE: *u-nu*, "ear".202   SYLLABIC VALUE: *lib*IDEOGRAPHIC VALUES: *libbu*, "heart".(   )    , *Aššur*, the city.203   SYLLABIC VALUE: *uḥ*204.  SYLLABIC VALUES *sab*, *šap*, *zab*, *bir*,
pir, *lah*, *lih*IDEOGRAPHIC VALUES. (      ) , *sābu*,
 "man, warrior":  (    ) *ummānu*,
 plur *ummānātu*, "host, troops"; ,
      , *niraru*, "helper".205.   IDEOGRAPHIC VALUE: *pir'u*, "offspring,
 descendant"206 SYLLABIC VALUES: *zib*, *zip*, *šip*207 SYLLABIC VALUES: *ḫi*, *fi*, *šar*.


:

IDEOGRAPHIC VALUES: *kiššatu*, "host, the
 world".         , *tābu*, "good";

() , *Aššur*, the god  () , *Aššur*, *Assyria*, () , *Eridu*, the city



208.  SYLLABIC VALUE: *i e*, 'a', 'e', 'i', and 'u'

209.  SYLLABIC VALUES *aḫ*, *iḫ*, *uḫ*.





210.  SYLLABIC VALUES. *kam*, *ḱam*, *ḥam*





211.  SYLLABIC VALUE. *im*









IDEOGRAPHIC VALUES. *šāru*, "wind."









() , *Rammānu*, the god:









   , *šātu*, the South-





wind.    , *istānu*, il-


tānu, the North-wind.    

   , *aḫarrū*, the West wind:    


   , *šadū*, the East-wind:    


   , *nā'idu*, *nādu*, "exalted":    

   , *ipitu*, *urpatu*, "clouds".

212.  SYLLABIC VALUES. *bir*, *pir*


IDEOGRAPHIC VALUE. *sapāḫu*, "to bring to nought, to destroy"



213.  SYLLABIC VALUES. *ḫar*, *ḫir*, *ḫur*, *mur*, *kin*













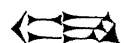

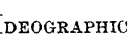













214.  SYLLABIC VALUES: *ḫuš*, *ruš*



215.  SYLLABIC VALUE: *sun*























IDEOGRAPHIC VALUES. *ma'ādu*, *mādu*, "many", employed as sign for the plural















216.  SYLLABIC VALUE: *u*

IDEOGRAPHIC VALUE. () , *Rām-mānu*, the god.





















- 217  SYLLABIC VALUE . *muḫ*.
IDEOGRAPHIC VALUE : *eli*, "over, upon".
- 218  IDEOGRAPHIC VALUE () , *Ner-gal*, the god.
- 219  IDEOGRAPHIC VALUES : () ,
Istar, the goddess ; *ištar*, "goddess".
220.  SYLLABIC VALUES : *līd*, *līt*, *lit*, *rim*.
- 221  SYLLABIC VALUE . *kir*.
- 222  SYLLABIC VALUES . *kiš*, *kis*, *kiš*
IDEOGRAPHIC VALUE . *kiššatu*, "host, the world".
- 223  SYLLABIC VALUE . *mī*
IDEOGRAPHIC VALUES : *mūšu*, "night";
salmu, "dark"
- 224  SYLLABIC VALUES . *gul*, *kul*, *kul*,
sun
225.  IDEOGRAPHIC VALUE () 
iršu, "couch"
226.  SYLLABIC VALUES : *nim*, *num*
IDEOGRAPHIC VALUE : () () ().
Elamtu, Elam
- 227  SYLLABIC VALUE : *tum*
228.  SYLLABIC VALUE . *lam*
- 229  SYLLABIC VALUES . *zur*, *šur*.
IDEOGRAPHIC VALUE () (), *Mar-duk*, the god
230.  IDEOGRAPHIC VALUE : () (), *nīkū*,
"offering".
231.  SYLLABIC VALUES : *ban*, *pan*.



























































IDEOGRAPHIC VALUE · () , *kaštu*,
 "bow"

232.  SYLLABIC VALUES · *kim*, *gim*, *dim*
 IDEOGRAPHIC VALUE. *kīma*, "like, as".
233.  SYLLABIC VALUE: *ul*.
234.  IDEOGRAPHIC VALUES: *šēpu*, "foot", the
 plur sometimes written  ()
 , *šakkanakku*, "governor";
 ()  , *Nergal*, the god.
235.  IDEOGRAPHIC VALUE: *kabtu*, "heavy"
236.  SYLLABIC VALUES: *gig*, *kik*
 IDEOGRAPHIC VALUE *marṣu*, "sick": *ma-*
ṛāsu, "to be difficult, steep".
237.  SYLLABIC VALUES. *ši*, *lim*.
 IDEOGRAPHIC VALUES · *īnu*, "eye"; *pānu*,
 "face"; *māru*, "front"; *amāru*, "to
 see".  , *amāru*, "to see"; ,
, *abiktu*, "defeat".
238.  SYLLABIC VALUE. *ar*
239.  IDEOGRAPHIC VALUES · *tukultu*, "help";
ittu, "sign, portent"
240.  IDEOGRAPHIC VALUES: *damāku*, "to be
 favourable"; *damku*, "favourable";
dumku, *dunku*, "favour, good fortune";
damktu, "favour, mercy"
241.  SYLLABIC VALUE *u*
 IDEOGRAPHIC VALUE: *u*, "and".
242.  SYLLABIC VALUE · *hul*
 IDEOGRAPHIC VALUE: *limau*, "evil, wicked".

243.   SYLLABIC VALUES . *dī, tī*.
 IDEOGRAPHIC VALUES . *salāmu*, "to be complete"; *šulmu*, "prosperity, greeting"  , *darānu*, "judge".
244.  SYLLABIC VALUES . *tul, tīl*
 IDEOGRAPHIC VALUE : *tilu*, "mound"
245.  SYLLABIC VALUE *ki*
 IDEOGRAPHIC VALUES : *īrsitu*, "earth"; *ašru*, "place"; *ittu*, "with"        

- 252 << SYLLABIC VALUES *man, niš*
 IDEOGRAPHIC VALUES: *šarv*, "king":
šamas, "the sun"
- 253 <<< SYLLABIC VALUES *eš, sin*
 IDEOGRAPHIC VALUES: (→→→) <<<, *Sin*,
 the moon-god: *Sin*, "the moon":
 <<< →, *purussū*, "decision"
- 254 <<< SYLLABIC VALUE: (→→→) <<<, *Bēl*, the
 god
- 255 ↓ SYLLABIC VALUES: *dīš, tiš, tis, ūis, ana*.
 IDEOGRAPHIC VALUES: *ana*, "to", *enuna*,
 "when" *istēn*, "one" with phonetic
 complement →→→, *en*, frequently written
 →→→ determinative before male
 proper names
- 256 ↓ SYLLABIC VALUES: *lal, la*
 IDEOGRAPHIC VALUES *šalālu*, "to weigh":
 (→→) ↓, *simittu*, "yoke".
- 257 □ SYLLABIC VALUES: *kil, qil, gil, rim, rin*,
ḥab, ḥap, kir
- 258 □ SYLLABIC VALUE: (→→) □, *nar-*
kabtu, "chariot"
- 259 □ SYLLABIC VALUES: *zar, sar*
- 260 □ SYLLABIC VALUE: *u*
 IDEOGRAPHIC VALUE: □ → → → → → → →
sēnu, "sheep"
- 261 □ SYLLABIC VALUE: *pu, ūl*
 IDEOGRAPHIC VALUE: *hūnu*, "spring, well"
- 262 <<< SYLLABIC VALUES: *bul, pul*

- 263  SYLLABIC VALUES: *zuk*, *zuḫ*, *suk*
264.  IDEOGRAPHIC VALUES: *puḫḫuru* (Piel of *paḫāru*), "to collect, to strengthen"; *napḫa'u*, "whole, total".
- 265  SYLLABIC VALUES: *me*, *šib*, *šip*, *sip*.
IDEOGRAPHIC VALUE: sometimes used in place of  as a sign for the plural.
- 266  SYLLABIC VALUES: *meš*, *miš*
IDEOGRAPHIC VALUE: sign for the plural.
- 267  SYLLABIC VALUES: *ib*, *ip*.
- 268  SYLLABIC VALUES: *ku*, *dur*, *tuš*.
IDEOGRAPHIC VALUES: *tukultu*, "help"; *ṣubātu*, "garment"; *ašābu*, "to dwell"
- 269  SYLLABIC VALUES *lu*, *dib*, *tib*, *tib*
IDEOGRAPHIC VALUES *ṣabātu*, "to take"; *ēnu*, "sheep". , *immeru*, "lamb, sheep"
- 270  SYLLABIC VALUES: *ki*, *kin*, *kin*.
IDEOGRAPHIC VALUE: *ṣipru*, "letter".
- 271  SYLLABIC VALUE: *šik*
IDEOGRAPHIC VALUES: *šipātu*, "wool"; *šārtu*, "hair"
272.  IDEOGRAPHIC VALUE: ()  , *erīnu*, "cedar".
273.  SYLLABIC VALUE: *šu*.
IDEOGRAPHIC VALUES: *liššatu*, "host, the world". () , *Marduk*, the god.
274.  IDEOGRAPHIC VALUE: *šiptu*, "incantation".
275.  IDEOGRAPHIC VALUE: *šarāpu*, "to burn".

- 276  IDEOGRAPHIC VALUE () .
nūu, 'yoke'
- 277  IDEOGRAPHIC VALUE: *hūdātu*, 'joy'.
- 278  SYLLABIC VALUE: *šal, sal, rag, rak,*
mim
IDEOGRAPHIC VALUES determinative before female proper names  .
nulurtu, "hostility",   , *damultu*, "favour, mercy";   , *limuttu*, "evil".   (*ie*), , *mim*,
and  , (*ma*), *mimma*, "anything".
- 279   SYLLABIC VALUES *su, rik*
- 280   SYLLABIC VALUE *nin*
IDEOGRAPHIC VALUES *bēltu*, "lady"; *ahātu*,
"sister"    , *Bēlit*, the
goddess;      , *Allatu*,
the goddess of the Lower World.
- 281   SYLLABIC VALUES *dam, tam*
IDEOGRAPHIC VALUE *aššatu*, "wife".
- 282   SYLLABIC VALUE *gu*
IDEOGRAPHIC VALUES. ( )  , *kussū*,
"throne"; ( )   , *Ba'u*, the
goddess
- 283   IDEOGRAPHIC VALUE *amtu*, "maid".
284.   SYLLABIC VALUES. *nik, nik*
- 285   SYLLABIC VALUE: *el*
286.   SYLLABIC VALUES. *lum, hum, kus.*
287.    IDEOGRAPHIC VALUE: *libittu*, "brick".
288.   IDEOGRAPHIC VALUE: frequently employed

as a sign for the plural of things that occur in pairs, *e g*, hands, feet

289

SYLLABIC VALUES · *tuk, tuk*

IDEOGRAPHIC VALUE. *uṣū*, "to have, to be"

290

SYLLABIC VALUES · *ur, lik, liḳ, taš, tas, daš, das, tiš, tiz, tis*

IDEOGRAPHIC VALUES · *haradu, larradu*, "strong, valiant"; *kalbu*, "dog"; *neṣu*, "lion"; *baru*, "jackal"

291.

IDEOGRAPHIC VALUE. *sumēlu*, "left"

292.


































SYLLABIC VALUE · *a*

IDEOGRAPHIC VALUES · *aplu, māru*, "son", *mū* "water"; *zanānu*, "to rain"; *tāmtu*, "sea"; *mīlu*, "flood", *eḫlu*, "field, estate"; *ugāru*, "land, region"; *bakū*, "to weep", *biḫitu*, "weeping, tears"; *nāru*, "river"; *iddū*, "bitumen"; *kapru*, "bitumen"; () *Purātu*, the Euphrates; () *mār-šipri*, "messenger"; () *āsū*, "seer, physician".

293.






SYLLABIC VALUE: *ai*.





































IDEOGRAPHIC VALUE: () *ai*, the wife of Šamaš, the Sun-god.

- 294  SYLLABIC VALUES · *za*, *ʃa*
 IDEOGRAPHIC VALUE. ( )  *va*, *nu*.
 ‘lapis lazuli’
- 295  SYLLABIC VALUE. *ha*
 IDEOGRAPHIC VALUES. *nūmu*, “hsh”  
halāku, “to be destroyed, to fly”
- 296   SYLLABIC VALUES. *šik*, *šik*, *sik*, *zik*,
pik, *pik*
- 297  SYLLABIC VALUE *tu*
 IDEOGRAPHIC VALUE *šilḫu*, “shekel”
- 298  SYLLABIC VALUES *ʃa*, *gar*
 IDEOGRAPHIC VALUES: *šakānu*, “to set”,
akālu, “food”    *bušū*,
 “property, possessions”;    *makkūnu*, “property, possessions”.
  *mešrū*, “wealth”;   *kuḫru*, “service, vassalage”; ()
 *hattu*, “scepter”, (  ) 
šaknu, “governor”
- 299  SYLLABIC VALUE · *ia*
 IDEOGRAPHIC VALUE: ( )   *Igi*,
 the spirits of heaven
300.  SYLLABIC VALUE: *aš*





THE NUMERALS

The numerals in Assyrian are written as follows: —

- | | | |
|--|--|---|
| 1.  , “one” | 2  , “two”. | : |
| 3.  , “three” = | 4  or  , “four”. | |
- 7*



5  , "five"	6  , "six"
7  or  , "seven".	8  or  , "eight"
9.  or  , "nine".	10.  , "ten"
11.  , "eleven"	12.  , "twelve".
13  , "thirteen"	14.  , "fourteen"
15  , "fifteen"	16.  , "sixteen"
17  , "seventeen".	18  , "eighteen"
19  , "nineteen".	20  , "twenty".
30  , "thirty"	40  , "forty".
50  , "fifty"	60  , "sixty"
70.  , "seventy"	80  or  , "eighty"
90.  , "ninety".	100  , "hundred"
200.   , "two hundred"	300   , "three hundred"
1000   , "thousand"	2000   , "two thousand"





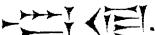

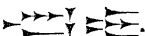
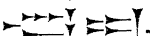
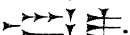
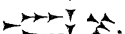

The fractions are expressed as follows :—

 , "half"	 , "one third"
 , "two thirds"	 , "five sixths".

THE MONTHS.

The following is a list of the common ideograms for the months of the year :—

1.  ,	<i>Nisannu</i> , Nisan.
2.  ,	<i>Airu</i> , Iyyar

- 3  *Simānu*, Sivan
- 4  *Du'ūzu*, *Dūzu* Tammuz
- 5  *Abu*, Ab
- 6  *Ululu*, Elul
- 7  *Tisrītu*, Tisri
8.  *Araḫsamna*, Marcheswan
- 9  *Kislimu*, Kislev
10.  *Tebētu*, Tebet
- 11  *Šabātu*, Sebat
- 12  *Adḍaru*, Adar
- 13  the second Adar,
or intercalary month



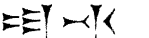


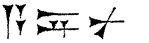
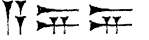





CHAPTER V


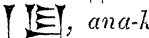
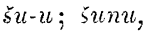
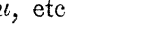
PRONOUNS AND PRONOMINAL SUFFIXES.

The two preceding chapters have been devoted to a description of the method of writing by means of cuneiform signs, which was employed by the Assyrians. We now pass on to a consideration of the Assyrian language and to an examination of the different parts of speech. The pronouns and pronominal suffixes are first treated; then substantives and adjectives are described; lists of particles, adverbs, prepositions, and conjunctions are next given; and lastly a chapter is devoted to the verb. Examples in cuneiform are added to illustrate the forms and uses of the different parts of speech, and by working through these the reader will further familiarize himself with the cuneiform characters and their values. In the present chapter the forms of the pronouns are given both in transliteration and in cuneiform. It should be remembered, however, that for many syllabic sounds there are duplicate signs

in Assyrian, and that it is sometimes possible to write the same word in several different ways. The forms selected are those which are most commonly met with in the inscriptions.

The PERSONAL PRONOUNS to express the nominative are :—

Sing 1	<i>anāku,</i>		"I"
„ 2 m	<i>atta,</i>		"thou"
„ 2 f	<i>atti,</i>		
„ 3 m.	<i>šū,</i>		"he"
„ 3 f	<i>šī,</i>		"she"
Plur 1.	<i>anīnu,</i>		"we"
	<i>anīni,</i>		
	<i>nīnu,</i>		
	<i>nīni,</i>		
„ 2 m	<i>attunu,</i>		"ye"
„ 3 m	<i>šunu,</i>		"they"
„ 3 f.	<i>šina,</i>		

N B It should be noted that there are alternative ways of writing some of the above pronouns. Thus, *anāku* "I", in addition to its form , *ana-ku*, may also be written , *ana-ku*; *šū*, "he", may also be written , *šu-u*; *šunu*, "they", may also be written , *šu-nu*, etc.

The PERSONAL PRONOUNS to express the genitive and accusative are :—

Sing. 1.	<i>iāti,</i>	≡≡≡≡≡≡≡≡≡≡	} “me”
	<i>iaši,</i>	≡≡≡≡≡≡≡≡≡≡	
„ 2 m	<i>kātu,</i>	≡≡≡≡≡≡≡≡≡≡	} “thee”
	<i>kāšu,</i>	≡≡≡≡≡≡≡≡≡≡	
	<i>kāša,</i>	≡≡≡≡≡≡≡≡≡≡	
„ 2 f	<i>kāti,</i>	≡≡≡≡≡≡≡≡≡≡	} “thee”
	<i>kāši,</i>	≡≡≡≡≡≡≡≡≡≡	
„ 3 m	<i>šašu,</i>	≡≡≡≡≡≡≡≡≡≡	“him”
„ 3 f	<i>šaša,</i>	≡≡≡≡≡≡≡≡≡≡	“her”
Plur 1.	<i>niāti,</i>	≡≡≡≡≡≡≡≡≡≡	} “us”
	<i>niāši,</i>	≡≡≡≡≡≡≡≡≡≡	
„ 2 m	<i>kāšunu,</i>	≡≡≡≡≡≡≡≡≡≡	} “you”
	<i>kātunu,</i>	≡≡≡≡≡≡≡≡≡≡	
„ 3. m	<i>šašunu,</i>	≡≡≡≡≡≡≡≡≡≡	} “them”
	<i>šašun,</i>	≡≡≡≡≡≡≡≡≡≡	

N B There are alternative ways of writing some of these pronouns also. Thus, *šašu*, “him”, may also be written ≡≡≡≡≡≡≡≡≡≡, *ša-a-šu*, *šašunu*, “them”, may also be written ≡≡≡≡≡≡≡≡≡≡, *ša-a-šu-nu*, etc

The PRONOMINAL SUFFIXES attached to nouns are :—

Sing 1.	<i>i, a, ia</i>	“my”
„ 2 m.	<i>ka</i>	} “thy”
„ 2. f	<i>kī</i>	
„ 3. m.	<i>šu, š</i>	“his”
„ 3 f	<i>ša, š</i>	“her”

Plur	1.	<i>ni</i>	'ou
„	2 m	<i>kunu, kun</i>	“your”
„	3 m	<i>šunu</i> (rarely <i>šunūti</i>)	“their”
„	3 f	<i>šina, šin</i>	

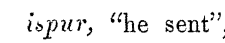






The following examples illustrate their use —

𐎠𐎠𐎠𐎠	<i>šu-mi</i>	“my name”
𐎠𐎠𐎠	<i>pa-ni</i>	“my face”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>ekall-a</i>	“my palace”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>šap-ti-ia</i>	“my lip”
𐎠𐎠𐎠	<i>bēti-ia</i>	“my lady”
𐎠𐎠𐎠𐎠𐎠𐎠	<i>arad-ka</i>	“thy servant”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>lib-ba-ki</i>	“thy heart”
𐎠𐎠𐎠𐎠	<i>alu-šu</i>	“his city”
𐎠𐎠𐎠𐎠𐎠	<i>i-di-šu</i>	“his side”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>ši-ma-tu-uš</i>	“his destiny”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>ilāni^{pl}-ša</i>	“her gods”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>ki-ša-di-ša</i>	“its bank”
𐎠𐎠𐎠𐎠𐎠𐎠	<i>a-bu-ni</i>	“our father”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>na-har-ku-nu</i>	“your enemy”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>dāmē^{pl}-šu-nu</i>	“their blood”
𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠𐎠	<i>ap-pa-ši-na</i>	“their counter- ance”

The PRONOMINAL SUFFIXES attached to verbs are:—

Sing	1	<i>anni, ani, inni, ni</i>	"me"
"	2. m	<i>ka, akka</i>	"thee"
"	2 f	<i>ki, akki</i>	
"	3 m	<i>šu, š, aššu</i>	"him"
"	3. f	<i>ši, š, ašši</i>	"her"
Plur	1	<i>annāši</i>	"us"
"	2 m.	<i>kunūši</i>	"you"
"	2 f	<i>kināši</i>	
"	3 m	<i>šunu, šunūti</i>	"them"
"	3 f	<i>šina; šināti</i>	









The following examples illustrate the manner in which the suffixes are attached to verbs:—

išpur, "he sent", , *iš-pur-anni*, "he sent me"; *likrubū*, "let them bless", , *lik-rubū*, "let them bless thee (m.)"; *usalli*, "I pray", , *u-sal-li-ki*, "I pray unto thee (f)"; *atrud*, "I despatched", , *aṭ-ru-da-aš-šu*, "I despatched him"; *iddin*, "he gave", , *id-di-na-an-na-ši*, "he gave us"; *usuḫ*, "remove", , *u-su-uh-šu-nu-ti*, "remove them (m.)"; *aškun*, "I set", , *aš-ku-un-ši-na-ti*, "I set them (f)".

















The REFLEXIVE PRONOUN is expressed in Assyrian by the substantive *ramānu*, or *ramnu*, "self", in combination with the pronominal suffixes which are










attached to nouns (see above, p. 104f) The following examples illustrate the use of the word:—

𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍
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

Plur m	<i>šunu,</i>			} "those"
	<i>šunūti,</i>			
	<i>šināti,</i>			
	<i>šinātina</i>			

(2) *annū*, "this"

Sing m	Nom	<i>annū,</i>			} "this"
"	"	Gen <i>annī,</i>			
"	"	Acc <i>annā,</i>			
"	f	Nom <i>annītu,</i>			
"	"	Gen. <i>annīti,</i>			
"	"	Acc <i>annīta,</i>			
Plur. m		<i>annūti,</i>			} "these"
"	f.	<i>annāti,</i>			

N.B It should be noted that, as in the case of the personal pronouns (see above, p 103 f), there are alternative ways of writing some of the forms of the demonstrative pronouns. Thus *šātu*, "that", may be written , *ša-a-tu*; *šunūti*, "those", may be written , *šu-nu-ti*; *annāti*, "these", may be written , etc

The INTERROGATIVE PRONOUNS most commonly employed are:—








(1.) *mannu*, , "who?", "whom?"

(2.) *minū*, "what?"

2.
u *ša* *la* *e-nu* *u* *mil-lk-šu*

A god of whom not void is his counsel

[i e. A god, whose counsel is not void]

3.       
aš - ru ru - u - lu ša abē pl - ra

A place distant of which my fathers

la *iš - mu - u* *zi - kir* *šumi-šu*

not had heard mention of its name

[i e. A distant place, of whose name my fathers
had not heard mention]

4.  *lu Is - ta - ri - tum ša id - da-*
Ištar of whom side







a-sa *il* *man-ma* *la* *i - ti - hu - u*

her god any not can approach.

[i. e. Ištar, whose side no god can approach]

- 5     
immerē *pl* *ša* *šipāti* *pl - šu-nu*
 Sheep of which their fleeces

immerē *pl* *ša* *šipāti* *pl* - *šu-nu*
 Sheep of which their fleeces

Sheep of which their fleeces

𐎠𐎵𐎶𐎵	=	𐎶𐎶𐎶𐎶	𐎶𐎶𐎶𐎶	𐎶𐎶𐎶𐎶	𐎶𐎶𐎶𐎶
<i>ar</i>	-	<i>ga - man-nu</i>		<i>šar - pat</i>	
with crimson			are dyed		

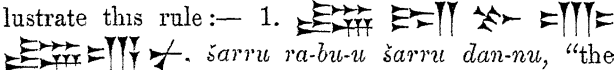
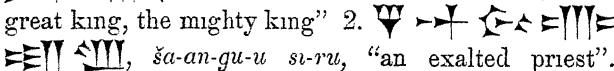
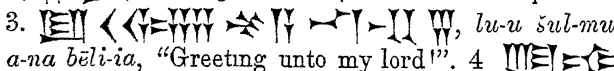
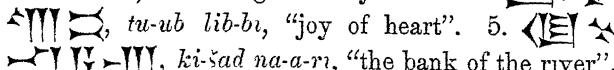
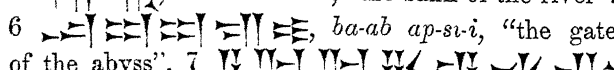
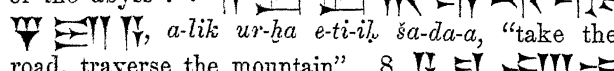
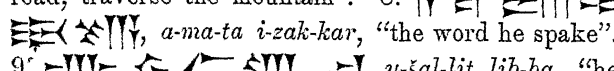
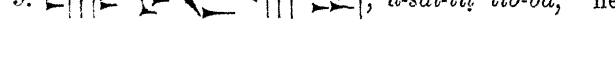

[*u e* Sheep, whose fleeces are dyed with crimson]

In each of the examples 1, 2 and 3 the substantive in the relative clause takes the 3 m sing. pronominal suffix (*su*), as the substantives *šarru*, "king", *ilu*, "god", and *aš-ru*, "place", are masculine and in the singular. In No 4 the substantive in the relative clause (*id-da-a*) takes the 3 f sing pron suffix (*sa*), as the goddess Ištar is feminine. In No 5 the substantive in the relative clause (*šipātu*) takes the 3 m plur pron suffix, as *uumerē*, "sheep", is masculine and in the plural. Similarly, when the relative pronoun *ša* has the force of an accusative or dative, the governing verb in the relative clause may take the pronominal suffix, while a preposition invariably does so.

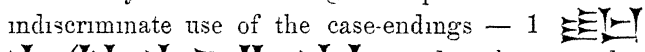
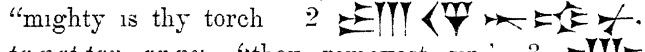

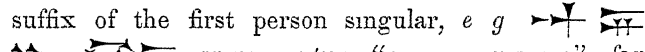
CHAPTER VI

SUBSTANTIVES AND ADJECTIVES.

Substantives and adjectives in the singular end in one of the three vowels *u*, *i* and *a*, which are **case-endings**, and, as a general rule, may be regarded as marking the **NOMINATIVE**, the **GENITIVE** and the **ACCUSATIVE** case respectively. The following examples illustrate this rule:—

1. . *šarru ra-bu-u šarru dan-nu*, "the great king, the mighty king"
2. . *ša-an-gu-u si-ru*, "an exalted priest".
3. . *lu-u šul-mu a-na bēli-ia*, "Greeting unto my lord".
4. . *tu-ub lib-bi*, "joy of heart".
5. . *ki-šad na-a-ri*, "the bank of the river".
6. . *ba-ab ap-si-i*, "the gate of the abyss".
7. . *a-lik ur-ḫa e-ti-il ša-da-a*, "take the road, traverse the mountain".
8. . *a-ma-ta i-zak-kar*, "the word he spake".
9. . *u-šal-liṭ lib-ba*, "he

pierced the heart. In examples 1 and 2 every word is in the nominative, and in example 3 the substantive *šul-mu*, "greeting", which is the subject of the sentence, is also in the nominative. In examples 4, 5 and 6 the substantives *lib-bi*, *na-a-i* and *ap-si-i* are in the genitive, and in examples 7, 8 and 9 *ur-ḥa*, *ša-du-a* *a-ma-tu* and *lib-ba* are in the accusative after the verbs in each sentence.

To this rule, however, exceptions constantly occur, and the case-endings are frequently employed indiscriminately. The following examples illustrate the indiscriminate use of the case-endings — 1 , *šar-ḥat di-pa-ia-ka*, "mighty is thy torch." 2 , *ta-pat-tar ar-nu*, "thou removest sin." 3 , *u-šab-ru-in-ni šu-ut-ti*, "they caused me to behold a dream." In example 1 the subject of the sentence, *di-pa-ia*, is in the nominative, but it has the accusative case-ending, in example 2 *ar-nu* is in the accusative after the verb *ta-pat-tar*, but it has the nominative case-ending; and in example 3 *šu-ut-ti* is for a similar reason in the accusative, but it has the genitive case-ending. It should be noted that the termination *i* in substantives in the nominative or accusative is frequently not the case-ending but the pronominal suffix of the first person singular, e. g. , *an-ni pu-tur*, "remove my sin"; for other examples see above, p. 105

- GENDERS

There are two GENDERS in Assyrian, masculine and feminine. The majority of substantives are either masculine or feminine, but some are of common gender. The feminine of adjectives in the singular and of some masculine substantives is formed by the addition of *atu*, or *itu*, or of the shortened form *tu*, to the nominal stem. The following examples illustrate the formation of feminines from masculine substantives:—

𒂗𒍪𒌆	<i>ša-ru</i>	"king"
𒂗𒍪𒌆𒀭𒌆𒀭	<i>ša-ra-tu</i>	"queen"
𒌆𒀭𒌆𒀭	<i>ar-du</i>	"slave"
𒌆𒀭𒌆𒀭𒀭𒌆𒀭	<i>ar-da-tu</i>	"handmaid"
𒀭𒌆𒌆	<i>ma-ru</i>	"son"
𒀭𒌆𒌆𒀭𒌆	<i>ma-ru</i>	"daughter"

The following examples illustrate the formation of the feminine of adjectives in the singular:—

𒌆𒀭𒌆𒀭	<i>dan-nu</i>	"strong"	masc.
𒌆𒀭𒌆𒀭𒀭𒌆𒀭	<i>dan-na-tu</i>	„	fem
𒌆𒀭𒌆𒀭𒀭𒌆𒀭	<i>ru-bu-u</i>	"great"	masc.
𒌆𒀭𒌆𒀭𒀭𒌆𒀭𒀭𒌆𒀭	<i>ru-ba-a-tu</i>	„	fem
𒌆𒀭𒌆𒀭𒀭	<i>el-lu</i>	"bright"	masc
𒌆𒀭𒌆𒀭𒀭𒌆𒀭𒀭𒌆𒀭	<i>el-li-tu</i>	„	fem.
𒌆𒀭𒌆𒀭𒀭	<i>rim-nu-u</i>	"merciful"	masc
𒌆𒀭𒌆𒀭𒀭𒌆𒀭𒀭𒌆𒀭	<i>rim-ni-tu</i>	„	fem.

𐎶𐎵𐎶𐎵𐎶𐎵	<i>ra-bu-u</i>	"great"	masc
𐎶𐎵𐎶𐎵𐎶𐎵	<i>ra-bi-tu</i>	"	fem
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>da-ru-u</i>	"lasting"	masc.
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>da-i-tu</i>	"	fem
𐎶𐎵𐎶𐎵𐎶𐎵	<i>rap-su</i>	"broad"	masc.
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>ra-pa-aš-tu</i>	"	fem
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>na-ak-ru</i>	"hostile"	masc.
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>na-ḫi-i-tu</i>	"	fem.
𐎶𐎵𐎶𐎵𐎶𐎵	<i>ka-b-tu</i>	"heavy"	masc.
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>ka-bi-tu</i>	"	fem
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>ṭa-a-bu</i>	"good"	masc.
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>ṭa-ab-tu</i>	"	fem

A few adjectives form their feminine in *ūtu*, *e g*

𐎶𐎵𐎶𐎵𐎶𐎵	<i>šur-bu-u</i>	"great"	masc.
𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵	<i>šur-bu-tu</i>	"	fem

THE PLURAL OF SUBSTANTIVES

The PLURALS of substantives and adjectives in Assyrian are formed by adding various terminations to the nominal stem. The plurals of SUBSTANTIVES are formed in the following ways:—

I. Some substantives form their plurals in *ē*. As, in writing, the vowels *e* and *i* frequently interchange, the *ē* of this form of the plural is often written *i*. The following examples illustrate this form of the plural:—

𐎶 𐎠 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ša-mu-u</i>	"heaven"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ša-me-e</i>	"heaven" (plur)
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>mu-u</i>	"water"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>me-e</i>	"water" (plur)
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ru-bu-u</i>	"prince"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ru-bi-e</i>	"princes"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>al-pu</i>	"ox"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>al-pi</i>	"oxen"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ni-su</i>	"people"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ni-si</i>	"peoples"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ka-ak-lu</i>	"weapon"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ka ak-lu</i>	"weapons"











II. Other substantives form their plurals in *āni*
or *ānu*, e. g

𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>a-lu</i>	"city"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>a-la-a-ni</i>	"cities"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>hur-šu</i>	"mountain"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>hur-ša-a ni</i>	"mountains"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ša-al-mu</i>	"image"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>ša-l-ma-a-nu</i>	"images".







III Other substantives form their plurals in *ā*,
especially names of parts of the body which occur
in pairs, e. g

𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>i-du</i>	"side"
𐎶 𐎶 𐎶 𐎶 𐎶 𐎶	<i>i-da-a</i>	"sides".

IV Substantives with the feminine termination in the singular form their plurals in *ātī* or *ētī*. A few substantives, though they are without the feminine termination in the singular, form their plurals in the same way. The following examples illustrate this form of the plural:—

	<i>sar-ra-tu</i>	"queen"
	<i>sar-ra-a-ti</i>	"queens"
	<i>kab-ra-tu</i>	"region"
	<i>kab-ra-a-ti</i>	"regions"
	<i>be-el-tu</i>	"lady"
	<i>be-li-e-ti</i>	"ladies"
	<i>na-a-iu</i>	"river"
	<i>na-ra-a-ti</i>	"rivers"
	<i>ku-dur-ru</i>	"boundary stone"
	<i>ku-dur-ri-e-ti</i>	"boundary stones".

V Many substantives employ more than one of the forms of the plural which have been described in sections I—IV, *e g*

	<i>su-u-ku</i>	"street"
	<i>su-ka-a-ni</i>	} "streets"
	<i>su-ka-a-ti</i>	
	<i>kar-nu</i>	"horn"
	<i>kar-ni</i>	} "horns"
	<i>kar-na-a-ti</i>	

		<i>gir-ru</i>	} "expeditions".
		<i>gir-ri-e</i>	
		<i>gir-ri-e-ti</i>	

In the examples of the forms of the plural which have been given above, instances have been taken from words written syllabically. It should be noted, however, that in the inscriptions substantives are frequently expressed by ideograms, and their plurals are then generally indicated by the addition of the plural sign (see above, p. 96), e. g. , *māri u*, "son", , *mārē*, "sons"; , *bēlu*, "lord", , *bēlē*, "lords"; , *ilu*, "god", , *ilāni*, "gods"; , *mātu*, "land"; , *mātātu*, "lands"; , *narkabtu*, "chariot", , *narkabāti*, "chariots". Sometimes the form of the plural of a word expressed by an ideogram is indicated by means of a phonetic complement (see above, p. 64 f.), e. g. , *šadū*, "mountain", plur. , *šadē pl (e)* i. e. *šadē*, or , *šadāni pl (ni)* i. e. *šadāni*

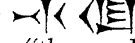
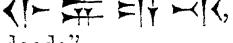
THE PLURAL OF ADJECTIVES

The masculine plural of ADJECTIVES is formed by means of the termination *ūti*, and the feminine plural by the termination *āti*, or *ēti*. The following examples illustrate the formation of the plural of adjectives:—



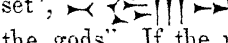
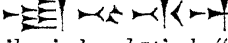
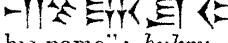
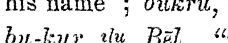
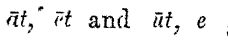



	<i>dam-ku</i>	"favourable"
	<i>da-am-ku-u-ti</i>	masc plur
	<i>dam-ka-a-ti</i>	fem plur
	<i>dan-nu</i>	"strong"
	<i>dan-nu-ti</i>	masc plur.
	<i>dan-na-a-te</i>	fem. plur
	<i>ra-bu-u</i>	"great"
	<i>ra-bu-ti</i>	masc plur.
	<i>ra-ba-a-ti</i>	fem plur
	<i>lim-nu</i>	"evil"
	<i>lim-nu-ti</i>	masc plu.
	<i>lim-nu-e-ti</i>	fem plu

As in the case of substantives, adjectives are frequently expressed by means of ideograms, and their plurals are then indicated by the addition of the plural sign . It may here be noted that an adjective generally follows the substantive to which it refers and with which it agrees in gender and number; the following examples illustrate this rule.—

, *id-lu har-du*, "the valiant warrior"; , *sar-ru dan-nu*, "a strong king"; , *bēltu šur-bu-tu*, "a great lady"; , *ilāni pl rabūti pl*, "the great gods"; , *alāni pl-šu dan-nu-ti*, "his strong cities"; , *hātā*

damkāti pl, "favourable hands"; 
, *t̥p-še-ti-li lim-ni-e-ti*, "thy evil deeds"

THE CONSTRUCT STATE

When to one substantive is joined another in the genitive, the former is said to be in the CONSTRUCT STATE. The two substantives so joined are closely connected, and as they are pronounced together there is a tendency to lighten and shorten the first of the two. The noun in the construct state, therefore, if it is a singular noun in the nominative or accusative, generally drops the case-ending (*u* or *a*), e. g. , *šu-ut lu Šamši(ši)*, "sun-rise", , *e-riḫ lu Šamši(ši)*, "sun-set", , *be-el ilāni pl*, "lord of the gods". If the noun is in the genitive, however, the *i* of the genitive does not disappear, e. g. , *ina tu-kul-ti ilāni pl rabūti pl*, "with the help of the great gods". In some words a short vowel of the stem has already dropped out before the case-ending and this in the construct reappears, e. g. *zikru*, "mention", , *zi-kuṣ šu-mi-šu*, "mention of his name"; *bukru*, "first-born", , *bu-kuṣ lu Bēl*, "first-born of Bēl". With plural nouns in the construct state, the plural terminations *āni*, *āti*, *ēti* and *ūti* may become respectively *ān*, *āt*, *ēt* and *ūt*, e. g. , *ān*, , *āt*, , *ēt*, , *ūt*.

THE MIMATION

The particle *ma*, or its shortened form *m*, is frequently appended to substantives and adjectives. Originally the use of this MIMATION, as it is termed, may have been to convey emphasis (see below, p 126), but it has been so weakened in use that its addition to a noun in no way affects its meaning. Thus "O lord" may be expressed indifferently by 𐎶 𐎠𐎺 , *be-lu*, or $\text{𐎶 𐎠𐎺𐎠$, *be-lum*, "a holy place" may be expressed by $\text{𐎡𐎴 𐎶𐎵 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠$, *aš-ru el-lu*, or $\text{𐎡𐎴 𐎶𐎵 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠$, *aš-ru el-lum*; "the merciful mother" may be expressed by $\text{𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠$, *um-mu ri-mi-ni-tu*, or $\text{𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠$, *ummu ri-mi-ni-tum*; "unto favour" may be expressed by $\text{𐎶𐎵 𐎶𐎵𐎶𐎵 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠$, *a-na da-mi-iḳ-ti*, or $\text{𐎶𐎵 𐎶𐎵𐎶𐎵 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠 𐎠𐎺𐎠$, *a-na da-mi-iḳ-tim*. The mimation is but very rarely attached to words in the construct state (see above, p. 120)

CHAPTER VII

PARTICLES, ADVERBS, PREPOSITIONS AND CON- JUNCTIONS.

The NEGATIVE PARTICLES in Assyrian are

<i>lā</i>	𐎶𐎵 𐎶𐎵,	<i>la-a</i>	} “not”
	𐎶𐎵	<i>la</i>	
	𐎶	<i>lā</i>	
<i>ul</i>	𐎶𐎵𐎶	<i>ul</i>	
	𐎶	<i>ul</i>	

The following examples illustrate their use:—

𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ša ša-ni-na la-a i-šu-u*, “who hath not a rival”; 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ana-ku la i-du-šu-nu-ti*, “I know them not”; 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *mur-šu lā tābu*, “a sickness that is not good”; 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ki-bit-ka ul im-maš-ši*, “thy command is not forgotten”; 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *an-ni-ki ki-nim ša ul enū(u)*, “thy true mercy which is not altered”.

The particle *lā*, when used in PROHIBITIONS, is followed by the Present, *e. g.* $\neg\text{E}|\neg\text{III} \text{EIII}$, *la tal-lak*, "thou shalt not go"; $\neg\text{E}|\text{E} \text{E} \neg\text{EIII} \text{K}|\neg\text{I}|\text{Y} \neg\text{K}$, *la tap-pa-li-ši-na-a-ti*, "answer them not"; $\text{Y} \text{E}|\neg\text{K} \neg\text{E}|\text{L}|\text{I} \text{E} \text{E} \text{E}|\text{L}$, *a-ma-ti la ip-pa-aš-šar*, "my word shall not be annulled". Other PARTICLES OF PROHIBITION are: *al*, $\text{Y} \text{Y}$, "not", which is followed by the Preterite, *e. g.* $\text{Y} \text{Y} \text{E}|\text{E}|\neg\text{I}|\text{E}|\text{E}|\text{E}|\text{E}$, *ai it-ḥu-u-ni*, "may they not approach"; and *e*, $\text{E}|\text{Y}$, "not", which is employed with the 2nd pers. sing. of the Preterite, *e. g.* $\text{E}|\text{Y} \neg\text{III} \text{L}|\neg$, *e tal-lik*, "do not go".

The ADVERB OF EMPHASIS, *lū* ($\text{E}|\text{E}|\text{E}|\text{E}|\text{E}|\text{E}$, *lu-u*, $\text{E}|\text{E}$, *lu*), is placed before verbs (the 3rd pers. masc. sing. and plur. and the 1st pers., sing. and plur., of the Preterite), especially in the historical inscriptions. It was originally employed for emphasis, but in use it has been so weakened that its insertion or omission does not affect the sense; thus $\text{E}|\text{K}|\text{L}|\neg$, *al-lik*, and $\text{E}|\text{E}|\text{E}|\text{E}|\text{E}|\text{E} \text{E}|\text{K}|\text{L}|\neg$, *lu-u al-lik*, both mean "I went". As a PRECATIVE PARTICLE, *lū* is employed with the Preterite and Permansive to express a wish (see Chapter VIII, p. 143). Of rare occurrence are the COHORTATIVE PARTICLES *ī*, $\text{E}|\text{E}$, "come!", which is employed with the 1st pers. plur. of the Preterite, and *ē*, $\text{E}|\text{Y}$, or *ī*, $\text{E}|\text{E}$, "up!", which is employed with the 2nd pers. sing. of the Imperative.



The following are the principal INTERROGATIVE ADVERBS. In the centre column the forms are given

















under which they are most commonly found written in the inscriptions

<i>mēnu</i>	𐎠𐎵𐎠𐎺𐎠𐎡	<i>me-i-nu</i>	} "how?"
<i>mīnu</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡	<i>mi-i-nu</i>	
	𐎠𐎵𐎠𐎺𐎠𐎡	<i>ni-nu</i>	
<i>mīni</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡	<i>mi-i-ni</i>	} "why?"
<i>ana mēni</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡𐎠𐎡	<i>a-na me-i-ni</i>	
<i>ammēni</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡	<i>am-me-ni</i>	
<i>ammīni</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡𐎠𐎡	<i>am-mi-ni</i>	} "how long?"
<i>adi mati</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡𐎠𐎡	<i>a-di ma-ti</i>	

The following is a list of the principal ADVERBS OF TIME and MANNER, together with the forms under which they are most commonly found written.—









<i>adū</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡	<i>a-du-u</i>	"now"
<i>umā</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡	<i>u-ma-a</i>	"now"
<i>eninna</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡𐎠𐎡	<i>e-nin-na</i>	"now"
		(opposed to "formerly")	
<i>matīma</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡	<i>ma-ti-ma</i>	} 'whenever at any time', with negative 'never'
<i>matēma</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡𐎠𐎡	<i>ma-ti-e-ma</i>	
<i>kī'am</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡	<i>ki-a-am</i>	"so, thus"
<i>mā</i>	𐎠𐎵𐎠𐎺𐎠𐎡	<i>ma-a</i>	} 'thus as follows' (introducing direct speech)
<i>umma</i>	𐎠𐎵𐎠𐎺𐎠𐎡𐎠𐎡𐎠𐎡	<i>um-ma</i>	

PREPOSITIONS in Assyrian are sometimes written phonetically and sometimes expressed by ideograms. In the centre column of the following list the forms are given which the propositions most commonly assume when written phonetically; when a preposition may be expressed by an ideogram, this is also added. Thus the preposition *ina*, "in", may be written phonetically , *i-na*, or may be expressed ideographically by the sign . The following is a list of the principal prepositions in Assyrian:—

<i>ina</i>	 , <i>i-na</i>	"in"
	Ideogr. 	
<i>ana</i>	 , <i>a-na</i>	"to"
	Ideogr. 	
<i>ištu</i>	 , <i>iš-tu</i>	"from"
	Ideogr. 	
<i>ultu</i>	 , <i>ul-tu</i>	"from"
	Ideogr. 	
<i>ittī</i>	 , <i>it-ti</i>	"with"
	Ideogr. 	
<i>elī</i>	 , <i>e-li</i>	"on, upon"
	Ideogr. 	
<i>šir</i>	 , <i>i-iṣ</i>	"on, upon, against"
	Ideogr. 	
<i>adi</i>	 , <i>a-di</i>	"up to, to, together with"
	Ideogr. 	

<i>gādu</i>	𐎠𐎥𐎢𐎥𐎧, <i>ga-du</i>	"up to to, together with"
<i>arki</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ar-ki</i>	"after, behind"
	Ideogr. 𐎠𐎢𐎥𐎢𐎥𐎧	
<i>balū</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ba-lu</i>	"without"
	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ba-lum</i>	
<i>kī</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ki-i</i>	"like, as"
<i>kīma</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ki-ma</i>	"like"
	Ideogr. 𐎠𐎢𐎥𐎢𐎥𐎧	
<i>aššu</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>aš-šu</i>	"concerning, with a view to, because of"
	𐎠𐎢𐎥𐎢𐎥𐎧, <i>aš-šu</i>	
	𐎠𐎢𐎥𐎢𐎥𐎧, <i>aš-šu</i>	
	𐎠𐎢𐎥𐎢𐎥𐎧, <i>aš-šum</i>	
<i>kūm</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ku-um</i>	"instead of"
<i>kirib</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ki-rib</i>	"in, within"
<i>libbi</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>lib-bi</i>	"in, within"
	Ideogr. 𐎠𐎢𐎥𐎢𐎥𐎧	
<i>pāni</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>pa-ni</i>	"before"
	Ideogr. 𐎠𐎢𐎥𐎢𐎥𐎧	
<i>maḥar</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ma-ḥar</i>	"before"
<i>ḳabal</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ḳa-bal</i>	"in the midst of"
	Ideogr. 𐎠𐎢𐎥𐎢𐎥𐎧	
<i>ḳabalti</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ḳa-bal-ti</i>	"in the midst of"
	𐎠𐎢𐎥𐎢𐎥𐎧, <i>ḳabal-ti</i>	
<i>bīrit</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>bi-rit</i>	"between"
<i>pūt</i>	𐎠𐎢𐎥𐎢𐎥𐎧, <i>pu-ut</i>	"opposite"

Some prepositions occur in combination with *ina*, *ana*, or *ištu*; of these the following may be mentioned —

<i>ina muḥḥi</i>	 , <i>i-na muḥ-ḥi</i> ; Ideogr  , <i>ina muḥḥi</i> ; “on, concerning, to, against”
<i>ana muḥḥi</i>	 , <i>a-na muḥ-ḥi</i> ; Ideogr  , <i>ana muḥḥi</i> ; “on, concerning, to, against”
<i>ina bīri</i>	 , <i>i-na bī-ri</i> . “between”
<i>ana tarṣi</i>	 , <i>a-na tar-si</i> : “against”
<i>ina tarṣi</i>	 , <i>ina tar-ṣi</i> “opposite, into the presence of, in the time of”
<i>ištu tarṣi</i>	 , <i>iš-tu tar-ṣi</i> . “from, since”.

Some of the prepositions, which have already been given in the list on p 127 f, are also found in combination with *ina*, *ana*, *ištu*, *ultu* and *adī*. As the commoner forms of these prepositions have already been given in cuneiform, in the following list they are given in transliteration only:— *ina elī*, *ana elī*, “upon, concerning, against”; *ina kirib*, *ina kirbi*, “in”; *ana kirib*, *ana kirbi*, “to”; *ištu kirib*, *ultu kirib*, “from, from out of”; *ina libbī*, “in”; *ana libbī*, “to”; *ištu libbī*, *ultu libbī*, “from, from out of”; *ina pān*, *ištu pān*, “before”; *ina maḥar*, “before”; *ana maḥri*, *adī maḥri*, “into the presence

of ' : *ina kabal*, *ina kabalti*, "in the midst of",
ina bīrit, *ina bīrti*, "between, within"; *ina pūt*,
 "opposite".

The following is a list of the principal conjunctions in Assyrian. In the centre column of the list the forms are given under which they are most commonly found written in the inscriptions.

<i>u</i>	𐎶-𐎵, <i>u</i>	"and" (connecting sentences and nouns)
<i>ma</i>	𐎠, <i>ma</i>	"and" (connecting two verbs, to the first of which it is appended)
<i>enuma</i>	𐎶𐎵𐎶𐎵, <i>e-nu-ma</i>	} "when"
<i>inuma</i>	𐎶𐎵𐎶𐎵, <i>i-nu-ma</i>	
<i>inu</i>	𐎶𐎵𐎶, <i>i-nu</i>	
<i>inum</i>	𐎶𐎵𐎶𐎵𐎶𐎵, <i>i-nu-um</i>	
<i>kī</i>	𐎶𐎵𐎶, <i>ki-i</i>	} "as, when"
<i>kī ša</i>	𐎶𐎵𐎶𐎶𐎶, <i>ki-i ša</i>	
<i>akī ša</i>	𐎶𐎶𐎶𐎶𐎶𐎶, <i>a-ki-i ša</i>	"as"
<i>adi</i>	𐎶𐎶𐎶𐎶, <i>a-di</i>	"while, so long as; till, until"
<i>ištu</i>	𐎶𐎶𐎶𐎶𐎶, <i>iš-tu</i>	} "since"
<i>ultu</i>	𐎶𐎶𐎶𐎶𐎶𐎶, <i>ul-tu</i>	
<i>arki ša</i>	𐎶𐎶𐎶𐎶𐎶𐎶𐎶, <i>ar-ki ša</i>	"after"
<i>šumma</i>	𐎶𐎶𐎶𐎶𐎶, <i>šum-ma</i>	"if"

$aššu \quad ša \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}, \quad aš-šu \quad ša \quad \left. \vphantom{\begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}} \right\} \quad \text{‘because’}$
 $aššu \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}, \quad aš-šu$

$lū \quad \begin{array}{c} \text{𐎶} \text{𐎵} \\ \text{𐎶} \text{𐎵} \end{array}, \quad lu$
 $ū \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}, \quad u$
 $ū \quad lū \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \text{𐎵} \\ \text{𐎶} \text{𐎵} \text{𐎶} \text{𐎵} \end{array}, \quad u \quad lu \quad \left. \vphantom{\begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \text{𐎵} \\ \text{𐎶} \text{𐎵} \text{𐎶} \text{𐎵} \end{array}} \right\} \quad \text{‘or’}$

$lū \quad lū \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array} \text{𐎶} \text{𐎵} \text{𐎶}, \quad lu-u \quad lu-u \quad \left. \vphantom{\begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}} \right\} \quad \text{‘neither’}$
 $lū \quad ū \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array} \text{𐎶}, \quad lu-u \quad u \quad \left. \vphantom{\begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}} \right\} \quad \text{‘or’}$
 $lū \quad ū \quad lū \quad \begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array} \text{𐎶} \text{𐎵} \text{𐎶}, \quad lu-u \quad u \quad lu-u \quad \left. \vphantom{\begin{array}{c} \text{𐎶} \text{𐎵} \text{𐎶} \\ \text{𐎶} \text{𐎵} \text{𐎶} \end{array}} \right\} \quad \text{‘neither’}$

The conjunctions “ $lū \quad lū$ etc may be translated “neither nor”, when they are followed by a negative

CHAPTER VIII

VERBS.

Roots or stem-words in Assyrian consist of two, three and four consonants, of which triliteral roots, or roots of three consonants are by far the most common. Roots are not words in themselves but are the frameworks, or skeletons, of words. Many words have the same skeleton, or framework of consonants, and they are therefore said to be derived from the same root; moreover, each root contains in itself a meaning or idea which may be traced in every word derived from that root. The nature of roots may best be explained by citing a few examples with their derivatives. The three consonants GMR contain the inherent idea of completeness and form the skeleton or root of the verb *gamāru*, "to complete", of the adjective *gamru*; "complete", and of the substantives *gamrūtu*, "completeness", and *gimru*, "all". The three consonants DMK contain the inherent idea of being favourable, and form the root of the verb *damāku*, "to be favourable", of the adject-

tive *damḷu*, 'favourable', and of the substantives *damḷtu* and *dumḷu*, 'favour, mercy'. The three consonants DNN contain the inherent idea of strength, and form the root of the verb *danānu* 'to be strong', of the adjective *damnu*, 'strong', and of the substantives *dunnu*, 'might', and *dannatu*, 'fortress'. The three consonants RKB contain the inherent idea of riding, and form the root of the verb *rakābu*, 'to ride', and of the substantives *rakbu*, 'messenger', and *nakabtu*, 'chariot'. The three consonants ŠKN contain the inherent idea of placing, arranging or making, and form the root of the verb *šakānu*, 'to place, to make', and of the substantives *šaknu*, 'governor', *šaknūtu*, 'governorship', *šiknu* 'a thing made, a creature', and *maškanu* 'a place'.

From the above examples it will be clear that a root may be compared to a skeleton, which, when clothed with different vowels and sometimes with additional consonants, gives rise to verbs, substantives and adjectives, each of which bears some relation in meaning to the root from which it is derived. We may now go further and state that by the addition of other vowels and consonants to the root the various meanings of the verb are obtained. Taking, for example, the triliteral root KŠD, which contains the inherent idea of "conquering", and clothing it with different vowels we may obtain the following verbal forms. *kašādu*, "to conquer"; *ikšud*, "he conquered"; *ikašad*, "he conquers"; *kušud*, "conquer thou". In

these examples the three consonants of the root, which convey the inherent idea of conquering, are printed in heavier type, the vowels printed in lighter type convey the different verbal meanings. For the root KŠD let us now substitute the root ŠKN which contains the inherent idea of "placing"; by adding the same vowels as before we obtain similar verbal forms, thus :— *šakānu*, "to place"; *iškun*, "he placed"; *išakan*, "he places"; *šukun*, "place thou". If we substitute the root PṬR, which contains the inherent idea of "loosening", and add the same vowels as before, we again obtain similar verbal forms.— *paṭāru*, "to loosen"; *iṭtur*, "he loosened", *iṭatar*, "he loosens"; *puṭur*, "loosen thou". It will be clear from these examples that certain vowels when added to the root convey certain definite verbal meanings; we may now pass to the description and paradigm of the simple stem of the regular verb.

The Assyrian verb possesses the following **tenses**. the PRETERITE, the PRESENT, the IMPERATIVE, the PARTICIPLE, the PERMANISIVE and the INFINITIVE. The Preterite refers to past time; the Present is employed for the future as well as the present; the Permanisive is somewhat similar to the Participle in that it expresses a state or condition, and its use will be referred to later (see p. 142 f). Taking as an example for conjugation the root KŠD, which has already been referred to as conveying the inherent idea of "conquering", the forms assumed by the tenses in

PARADIGM OF THE "KAL," OR SIMPLE STEM, OF THE REGULAR VERB

Person	Pretorite	Present	Imperative	Participle	Permanative	Infinitive
Sing, 3. m.	<i>ikšud</i>	<i>ikšasud</i> ¹		<i>kāš(i)du</i> ²	<i>kāšid</i>	<i>kāšādu</i>
" 3. f.	<i>takšud</i>	<i>takšasud</i>			<i>kāšdat</i>	
" 2 m	<i>takšud</i>	<i>takšasud</i>	<i>kāšud</i>		<i>kāš(i)dat(a)</i> *	
" 2. f	<i>takšuda</i>	<i>takšasuda</i>	<i>kāšuda</i>		<i>kāšdati</i>	
" 1 c.	<i>akšud</i>	<i>akšasud</i>			<i>kāšdah(u)</i>	
Plur, 3. m	<i>ikšuda</i>	<i>ikšasudā</i>			<i>kāšdu(u)</i>	
" 3. f.	<i>ikšudā</i>	<i>ikšasuda</i>			<i>kāšda</i>	
" 2 m	<i>takšudā</i>	<i>takšasudā</i>	<i>kāšudā</i>		<i>kāšdatanu</i>	
" 2 f.	<i>takšuda</i>	<i>takšasuda</i>	<i>kāšuda</i>		.	
" 1. c	<i>nāšud</i>	<i>nāšasud</i>	<i>kāšuda</i>		<i>kāšdani</i>	

¹ For the meaning of the accent, see below, p. 112 ² Vowels enclosed in parentheses are some times omitted

the "K_{AL}", or **simple stem**, of the verb, may be seen from the paradigm printed on the preceding page.

In the paradigm the tenses of the simple stem are given in transliteration; the following parsed examples illustrate some of the forms of the simple stem of the verb when written in cuneiform.—

𐎶𐎵𐎶𐎵, *iš-pur*, "he sent", 3 m sing Pret from *šapāru* 𐎶𐎵𐎶𐎵𐎶𐎵, *it-bu-uk*, "he poured out", 3 m sing. Pret from *tabāku* 𐎶𐎵𐎶𐎵, *aš-lul*, "I carried off", 1 sing Pret. from *šalālu*. 𐎶𐎵𐎶𐎵𐎶𐎵, *iš-ku-nu*, "they set", 3 m plur. Pret from *šakānu*. 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵, *i-ša-ta-ar*, "he writes", 3 m sing Pres from *šatāru* 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵, *ta-ša-kan*, "thou dost set", 2 m sing Pres. from *šakānu* 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵, *ta-ša-ba-ti*, "thou takest", 2 f sing. Pres from *sabātu*. 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵, *mu-hur*, "receive", 2 m. sing. Imper. from *maḥāru*. 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵, *ma-gi-ru*, "obedient", m sing. Part. from *magāru* 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵, *ḥa-ba-tu*, "to plunder", Infin from *ḥabātu*.

We have hitherto described the simple stem of the verb, which is termed "K_{AL}" from the Hebrew adjective *kal*, "light"; this term is borrowed from the Hebrew verb, the Jewish grammarians having applied the word to the simple stem of the verb in Hebrew, to distinguish it from the stems weighted with formative additions which they termed "heavy". In addition to the K_{AL}, the verb in Assyrian possesses nine stems which take their names from the paradigm

of the verb "to do" in Hebrew and Arabic. The following is a list of the stems of the verb, with summaries of their signification and formation:—

The KAL is the simple stem of the verb. See the paradigm on p 135.

The PIEL has an intensive signification. It is formed by doubling the middle consonant of the root.

The SHAFEL has a causative signification. It is formed by prefixing the consonant *š*.

The NIFAL has a passive signification. It is formed by prefixing the consonant *n*.

From these four stems are formed four more by the insertion of a *t*; they are

The IFTEAL, which is generally not to be distinguished in meaning from the Kal.

The IFTAAL, which sometimes has the same meaning as the Piel, and sometimes serves as its passive.

The ISHTAFAL, which sometimes has the same meaning as the Shafel and sometimes serves as its passive.

The ITTAFAL (contracted from Intafal), which like the Nifal has a passive signification.

By the further insertion of an *n* in the Ifteal and Itafal are formed two more stems which are

The IFTANEAL, which has an active signification.

The ITTANAFAL (contracted from Intanafal), which has sometimes a passive, sometimes an active, signification.

The significations of the stems here given hold good as a general rule, but in some cases the stems of a verb have acquired special meanings, e.g. *abātu*, "to destroy", in the Nifal means "to fly, to escape", and *lamādu*, "to learn", in the Piel signifies "to teach".¹


























The scheme of the regular verb is printed on p. 139. The verb *kašādu*, "to conquer", is selected for displaying the forms which the various stems of the regular verb assume. It should be noted, however, that all these forms do not occur in the inscriptions in the case of any one verb. For convenience of comparison, however, it has been assumed that all the forms are found in the case of *kašādu*. In the Preterite, Present, and Permansive the 3rd pers masc sing is given, and in the Imperative the 2nd pers masc sing. The tenses are inflected in the other stems as in the paradigm of the *Ḳal* or simple stem (see p. 135); the initial *u* in the Pret. and Pres of the Piel, Shafel, Iftaal and Ishtafal is retained in those tenses. With the help of the scheme the student should have little difficulty in parsing any form of a regular verb.

¹ Mention should perhaps be made of two other stems of the verb, in addition to the ten stems mentioned above. These are a Shafel and an Ishtafal formed from the Piel, and are termed the Piel-Shafel and the Piel-Ishtafal. They are however rarely met with and may here be disregarded.

THE SCHEME OF THE REGULAR VERB

Stem	Pretente	Present	Imperative	Participle	Permanative	Infinitive
Kal	ikāsūd	ikāsād	hāsūd	kas(y)du	hāsūd	hāsādu
Piel	{ukāsūd ukēsūd	ukāsād	{hāsūd hēsūd	mukāsīdu	hāsūd	hāsādu
Shafel	{usāsūd usēsūd	usāsād	sūsūd	musāsīdu	sūsūd	sūsādu
Nifal	ikēāsūd	ikhāsād	naksūd	mukkas(t)du	naksūd	{naksūdu naksādu
Ifteal	{ikhāsād ikhēsūd	ikhāsād	{katsād katāsād	mukkas(y)du	{katsūd katāsūd	{katsūdu katsādu
Iftaal	{uktāsūd uktēsūd	uktāsād		muktāsīdu	uktāsūd	uktāsādu
Ishtafal	{ustāsūd ustēsūd	ustāsād	sutāsūd	mustāsīdu	sutāsūd	{sutaksūdu sutaksādu
Ittafal	ittāsūd	ittāsād		muttāsīdu		ittaksādu
Iftareal	ikhānāsād	ikhānāsād				
Ittanafal	ittanānāsād	ittanānāsād				

iškun, 'he had set',     , *ša iškun-nu*,
'which he had set'.

It will be noticed that in the Paradigm of the Kal of the regular verb on p 135 the second syllable of the Present is accented, and that a similar accent is placed on the second syllable of the Preterite and Present of other stems in the Scheme of the verb on p 139. The accent indicates that in pronunciation the tone falls upon the accented syllable, with the result that in writing the word the following radical is frequently doubled. Thus *ikāšad* is written *ikaššad*, *iktašad* is written *iktaššad*, etc. This will be clear from the following parsed examples:—    , *i-zak-kar*, 'he speaks', 3 m sing Pres Kal from *zakāru*;     , *ta-zak-ka-ap*, 'thou dost set up', 2 m sing Pres Kal from *zakāpu*;     , *ik-kaš-šad*, 'he will be conquered', 3. m. sing Pres Nifal from *kašādu*;     , *aš-ta-ak-ka-an*, 'I set', 1 sing. Pret. Ifteal from *šakānu*;      , *iš-tap-pa-ru-ni*, 'they sent', 3 m. plur. Pret Ifteal from *šapāru*.

The PERMANISIVE is a tense which resembles the Participle in that it expresses a state or condition: it differs from the Participle in that it expresses the person by means of certain additions which are affixed to it (see the Paradigm, p. 135). In the Kal the Permansive may have a transitive, an intransitive, or a passive meaning, in the Šafel an active or a

in Assyrian may be classed which contain three strong radicals; that is to say, all those verbs in which the three consonants of the root appear in every verbal form. In addition to these regular verbs there are in Assyrian a number of "weak verbs" - that is to say, verbs in which certain consonants of the root are liable to undergo phonetic changes, or in which one or more of the letters of the root are represented by vowels in Assyrian although in other Semitic languages they are represented by consonants. The beginner, however, should not trouble himself at first with a study of the forms assumed by these "weak verbs"; for he will find they present few difficulties to him, when he has thoroughly mastered the forms of the regular verb. The reader is therefore recommended to accept for the time the forms they assume without attempting to classify them.¹ In the extracts from historical inscriptions which are given in the following two chapters a number of weak verbs occur, and in order to facilitate the study of the texts such forms are parsed in the footnotes to the translations. The regular verbs which occur in the text are also parsed in the footnotes, and the reader will be able to verify the forms which occur by referring to the paradigm and the scheme of the regular verb which have been given earlier in this chapter.

¹For a description and classification of the "weak verbs" in Assyrian, see *First Steps in Assyrian*, pp. LXXXI ff

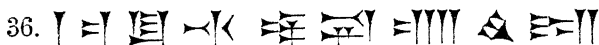
CHAPTER IX.


TEXTS WITH INTERLINEAR TRANSLITERATION AND TRANSLATION

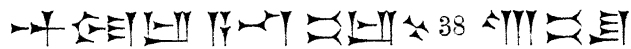
In the present chapter some extracts are printed from the historical inscriptions, together with interlinear transliteration and translation. Under each character its value is given in italics, and the system of transliteration adopted is that which has been explained above on p. 65 f. So far as possible the meaning of each word will be found beneath it, but sometimes the order of substantives and adjectives has not been retained in the English version. The adjective in Assyrian as a rule follows the substantive which it qualifies, when in English it would precede it; it sometimes happens therefore that the order of a substantive and adjective in the English version is not the same as in the original. The reader, however, will have little difficulty in identifying the different words, with the help of the glossary printed at the end of the volume.

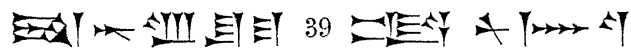
I. The Genealogy of Tiġlath-Pileser I.


[*Cun Inscr West Asia*, Vol I, pl 15, Col VII ll 36-56]

36. 
m *Tukulti(ti)* - *apil* - *E* - *šar* - *ra*¹
 Tiġlath - Pileser,


rubū *ši* - *ru* *ša* *lu* *A-šur* *u*
 the exalted prince, whom Ašur and


lu *Nin* - *ib* *a-na* *bi-ib-lat*² *lib* - *bi-šu*
 Nimb unto the desire of his heart


it - *tar* - *ru* - *šu-ma*³ *arki* *nakrūt* *pl* (*ut*)
 have brought and (who) after the foes


lu *A-šur* *pat* *gim* - *ru* - *šu* - *nu*
 of Ašur, all of them,

¹ The meaning of the name is, "My help is the son of E-šara". ² *bi-ib-lat*, construct state of *bibiltu*; for the construct state, see above, p 120 f ³ *it-tar-ru-šu*, 3 m. plur Pret Ifteal from *arū*, with the 3 m sing Pron. suffix

𐎶𐎵𐎶𐎵𐎶𐎵 41 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵
*it - tal - lo - ku-ma*¹ *u - šam - hi - tu*²
 went and overthrew

𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵 42. 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵
*ka - lis mul - tar-ḥi*³ *apil ulu A-šur-*
 altogether the mighty, the son of Ašur-

𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵
*rēš - i - ši*⁴ *šarriḥ dan - ni ka - šid*⁵
rēš - iši, the powerful king, the conqueror

43 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵
*mātātu pl nakrātu pl mu - šik - ni - šu*⁶
 of hostile lands, who brought to subjection

44. 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵 45 𐎶𐎵𐎶𐎵𐎶𐎵
gi - mur al - tu - u - te apil apli
 all the arrogant, the grandson

𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵
*ša m Mu - tak - kil - ulu Nusku*⁷ *ša ulu A-šur*
 of Mutakkil-Nusku, whom Ašur

¹ *it-tal-la-ku*, 3 m sing Pret Ifteal from *alāku*, for the explanation of the final vowel *u*, see above, p 141 f ² *u-šam-ḥi-tu*, 3 m sing Pret Shafel from *makātu* ³ *mul-tar-ḥi* (for *muš-tar-ḥi*). Part Ifteal from *šarāḥu* ⁴ The meaning of the name is, "Ašur, raise the head"; *i-ši* is 2 m sing Imperative Kal from *našū* ⁵ *ka-šid*, Part Kal from *kašādu* ⁶ *mu-šik-ni-šu*, Part Shafel from *kanāšu* ⁷ The meaning of the name is, "Nusku is one who giveth strength"; *mu-tak-kil* is Part Piel from *takālu*

𐎶𐎵 𐎶𐎵 46 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
*bēlu rabū i - na u - tu - ut ku - un*¹
 the great lord through the choice of his un-

𐎶𐎵 𐎶𐎵 47 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
*lib - bi - šu iḥ - šu - hu - ma*² *a - na*
 changing heart desired and to


𐎶𐎵 𐎶𐎵 48 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
rē'u - ut mānu iḥ A - šur hi - niš
 the shepherding of Assyria righteously



𐎶𐎵 𐎶𐎵 49 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
*ib - bu - šu*³ *aplu hi - e - nu ša*
 called him, the legitimate successor of

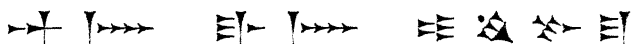
𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 50. 𐎶𐎵 𐎶𐎵 𐎶𐎵
*m iḥ A - šur - da - a - an*⁴ *na - aš*⁵ *nu ḥatti*
 Ašur-dān, who wielded a shin-

𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 51. 𐎶𐎵 𐎶𐎵 𐎶𐎵
*ellite(te) mul - taš - pi - ru*⁶ *te - ni - šit*
 ing sceptre, who ruled the men

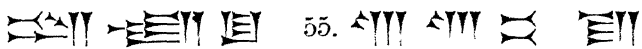

¹ *ku-un*, construct state of *kunnu*, Inf Piel from *kānu*, employed as a substantive ² *iḥ-šu-hu*, 3 m sing Pret Kal from *ḥašāḥu* ³ *ib-bu-šu*, 3 m sing Pret Kal from *nabū*, with the 3 m sing Pron suffix ⁴ The meaning of the name is "Ašur is judge" ⁵ *na-aš*, Part Kal, from *našū* ⁶ *mul-taš-pi-ru* (for *muš-taš-pi-ru*), Part Ishtafal from *šapāru*




lu Bēl ša ip - šit la - ti - šu
 of Bēl, the deeds of whose hands

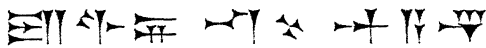
52.  53 
u na - dan¹ zu - bu - šu elu
 and the presenting of whose offerings unto


ilānu pl abūti¹ i - ti - bu - ma²
 the great gods were pleasing and

54 
še - bu - ta u la - be - ru - ta
 (who) to grey hairs and old age

 55. 
il - li - ku³ lib - lib - bi ša
 attained, the descendant of

 56. 
m lu Nin - ib - apil - E - kur⁴ šarri
 Ninib - apil - Ekur, the



da - pi - ni na - mad lu A - šur
 mighty king, the darling of Ašur


¹ *na-dan*, Inf Kal from *naḏānu* ² *i-ti-bu*, 3 m plur Piet.
 Kal from *tābu* ³ *il-li-ku*, 3 m sing Piet Kal from *alāku*

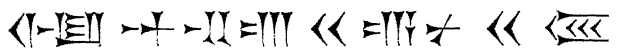
⁴ The meaning of the name is "Ninib is the son of E-kur".


II. The titles of Sargon II.

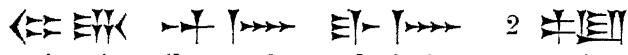
[Winckler: *Die Keilschrifttexte Sargons*, pl 48]

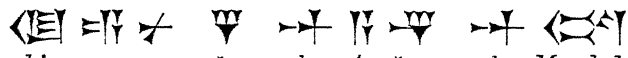
1. 
m Šarru - ukīn¹ ša - ak - nu ilu Bēl
 Sargon, the ruler of Bēl,


nīsakku ilu A-šur nī - šit inē II ilu A - nīm
 the priest of Ašur, the 'darling'² of Anu

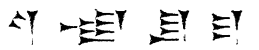
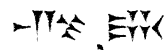
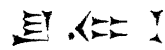

u ilu Bēl šarru dan-nu šar kiššati
 and Bēl, the mighty king, king of hosts,

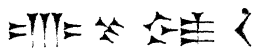
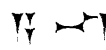
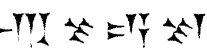

šar mātu Aššur KI šar kiḫ - rat - arba'ī(i)
 king of Assyria, king of the four quarters
 (of the world),

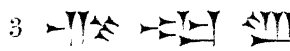

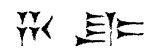

mī - gir ilāni pl rabūti pl rē'ū
 the beloved of the great gods, the leg-

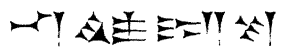


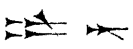

ki - e - nu ša ilu A - šur ilu Marduk
 intimate shepherd whom Ašur (and) Marduk


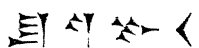

¹ The meaning of the name is "He hath established the king", *ukīn* is 3. m sing Pret Piel from *kānu* ² Lit. "the raising of the eyes"; see Glossary, *sub našū*




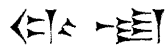



*ut - tu - su - ma*¹, *za - ku* *su - mi - su*
chose and the mention of his name




*u - se - su - u*² *a - nu* *ri - se - e - te*
caused to go forth for the greatest deeds,




za - la - ru *dan - nu* *ha - lip*³
the mighty hero girt with





na - mur - ra - te *za* *a - na* *sum - kut*⁴
terror, who for the overthrow





na - ki - ru *su - ut - bu - u*⁵ *kak - ku - su*
of the enemy sendeth forth his arms,

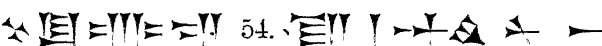




id - lu *kar - du* *za* *ul - tu*
the valiant warrior, unto whom from

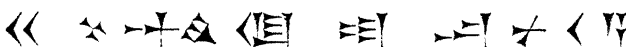
¹ *ut-tu-su*, 3 m plur Pret Piel from *atū*, with 3 m sing Pron suffix ⁶ *u-se-su-u*, 3 m plu Pret Shafel from *asū* ³ *ha-lip*, Part Kal from *halāpu* ⁴ *sum-kut*, Inf Shafel from *makātu* ⁵ *su-ut-bu-u*, 3 m sing Perm Shafel from *tibū*

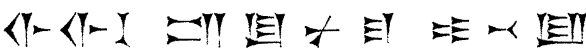
III. The revolt of Tīrhakah, king of Egypt. against Ashur-bani-pal.

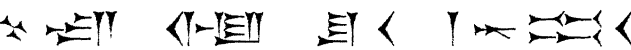
[*Cun Inscr West Asia* Vol V, pl 1, Col I]

53 
m Tar - ku - u sar mātū Mu - šur u
 Tīrhakah, king of Egypt and






*mātū Ku - u - si ša m ilu Ašur - ah-iddina*¹
 Ethiopia, of whom Esarhaddon







*šar mātū ilu Ašur KI abu ba - nu - u - a*²
 king of Assyria, the father who begat me.







55 
*abikta-šu iš - ku - nu - ma i - be - lu*³
 his defeat had accomplished and had conquered







*māt - su*⁴ *u šu - u m Tar - ku - u*
 his land, — even he, Tīrhakah




¹ The meaning of the name is 'Ašur hath given a brother'.
iddina is 3 m sing Piet Kal from *nadānu* ² *ba-nu-u-a*, Part
 Kal from *banū*, with 1 sing Pion suffix ³ See opposite page
 note 3 ⁴ *māt-su* for *māt-šu*, after the preceding *i* the *š* be-
 comes *s*






56    
da - na - an *ilu Ašur* *ilu Ištar* *u*
the might of Ašur, Ištar, and





    
ilāni pl *rabūti pl* *bēlē pl* - *ia* *im - ši*
the great gods, my lords, forgot

 57.     
*ma*¹ *it - ta - kil*² *a - na* *e - mul*
and trusted in his



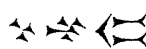
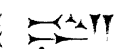

    
ra - ma - ni - šu *e - li* *šarrāni pl*
own strength Against the kings

58     
amēlu *ki - pa - a - ni* *ša* *ki - riḅ* *mātu Mu-šur*
(and) governors, whom in Egypt



    
*u - pa - kr - du*³ *abu* *ba - nu - u - a*
had installed the father who begat me,

59.    
a - na *da - a - ki* *ḥa - ba - a - te* *u*
to slay, to plunder and



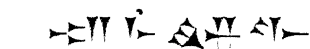
¹ *im-ši*, 3 m sing Piel Kal from *mašū* ² *it-ta-kil*, 3 m sing* Pret Nifal from *takālu* ³ *u-pa-kr-du*, 3 m sing Pret. Piel from *pakādu*

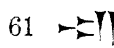

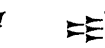

*e - k - mu*¹ *mā-tu* *Mu-sur* *il - lu - ha*²
 to seize Egypt he marched

60 


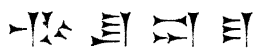

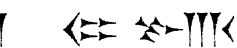
šū - uš - šu - un *e - ru - um - ma*³
 Against them he went in and







*u - šib*⁴ *ki - rib* *aiu* *Me - im - pi*
 settled himself in Memphis,

61 




alu *ša* *abu* *ba - nu - u - a*
 a city which the father who begat me

ik - šu - du - mu *a - na* *mi - si*
 had conquered and to the border

mātu *ilu* *Ašur* *KI* *u - tir - ru*⁵
 of Assyria had annexed

¹ *da-a-ki*, *ha-ba-a-te*, and *e-ki-mu* are all Infinitives ² See above, p 149, note 3 ³ *e-ru-um-ma* for *e-ru-ub-ma*, *e-u-ub*, 3 m sing Piet Kal from *erēbu* ⁴ *u-šib*, 3 m sing Piet Kal from *ašābu* ⁵ *u-tir-ru*, 3 m sing Piet Piel from *tāru*; the doubled *r* indicates that the preceding vowel (*i*) is long, see above p 59

62.
al - la - ku ḥa - an - tu ina ki - riḫ
 A swift messenger into

Ninā KI il - lik - am - ma u - ṣa -
 Nineveh came and in-

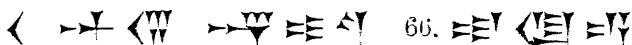

an - na - a¹ ia - a - ti eli ip - ṣe - e - ti
 formed me concerning these


64.
an - na - a - ti lib - bi i - gu - ug -
 matters My heart was wroth


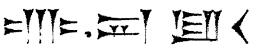
ma² iṣ - ṣa - ru - uh³ ka - bit - ti
 and stirred was my spirit;

65.
aš - ṣi⁴ kūtē II - ia u - sal - li⁵ ilu Ašur
 I raised my hands, I prayed unto Ašur



¹ *u-ša-an-na-a*, 3 m sing Pret Piel from *šanū* ² *i-gu-ug*,
 3 m sing Pret Kal from *agāgu* ³ *iṣ-ṣa-ru-uh*, 3 m sing
 Pret - Nifal from *ṣarāḫu* ⁴ *aš-ši*, 1 sing Pret Kal from
našū ⁵ *u-sal-li*, 1. sing Pret Piel from [*salū*]


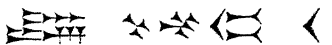
 66. 
u u Istar Aššur - i - tu ad - ki - e
 and Istar of Assyria: I summoned¹



e - mu - ki - ra ri - ra - a - te sa
 my supreme forces, with which

 67. 
u Ašur u u Istar u - mal - lu - u²
 Ašur and Istar had filled



kātu II-u-a a - na mātu Mu - sur u mātu Ku - u - si
 my hands, (and) to Egypt and Ethiopia

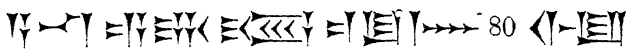
 68.  ...
uš - te - eš - še - ra³ har - ra - nu ...
 I directed the way ...


 78. 
m Tar - lu - u sar mātu Mu - sur u
 Tirhakah king of Egypt and

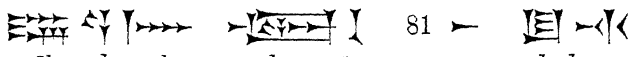

mātu Ku - u - si ki - rib alu Me - im - pi
 Ethiopia in Memphis

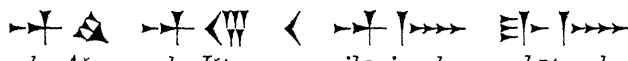
¹ *ad-ki-e*, 1 sing Pret Kal from *dikū* ² *u-mal-lu-u*, 3 m pluſ Pret. Piel from *malū*. ³ *uš-te-eš-še ra*, 1 sing Pret Ishtafal from *ešēru*, for the explanation of the final vowel *q*, see above, p 141

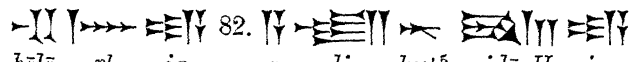
79. 
*a - lah*¹ *gir - ri - ia* *is - me - e - ma*²
 of the advance of my expedition heard and


a - na *e - piš*³ *kabal kakhē* *pl* *u*
 to wage war and



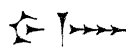

tahāza *ina mah - ri - ia* *id - ka - a*⁴
 battle against me he summoned



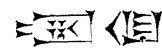

amēlu šābē *pl* *tahāzi - šu* *ina tukultu*(*ti*)
 his fighting men. With the might


ilu Ašur *ilu Ištar* *u* *ilāni* *pl* *rabūti* *pl*
 of Ašur, Ištar, and the great gods,


bēlē *pl - ia* *a - li - kut*⁵ *idē II - ia*
 my lords, who go at my side,

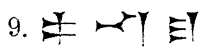
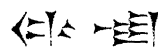
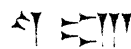
¹ *a-lah*, Inf Kal from *alāku* ² *iš-me-e-ma*, 3 m sing Pret Kal from *šemū*, with the copula *na* ³ *e-piš*, Inf Kal from *epēšū* ⁴ *id-ka-a*, 3 m sing Pret Kal from *dīkū* ⁵ *a-l-kut*, m plur Part Kal from *alāku*




 117.  
sal-la-ti ^a *ka-bit-ti* *sal-mes*
 a heavy spoil. in safety

  
a-tu-ra ¹ *a-na* *Ninā KI*
 I returned to Nineveh




IV. The rebuilding of Babylon by Nebuchadnezzar II.

[*Cun Inscr West. Asia*, Vol I, pl 56 f, Col VII, l 9—Col VIII, l 18]


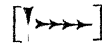
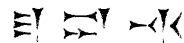

9.   
pa-na-ma *ul-tu* *u-um*
 Formerly from days





 10.  
ul-lu-ti *a-di* *pa-li-e*
 of old till the reign



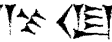
11.  
ilu Nabū-apil-u-šur ² *šar*
 of Nabopolassar, king




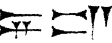
 12.  
Bābili KI *a-bi a-li-di-ia* ³
 of Babylon, the father, my begetter,


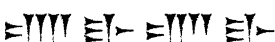
¹ *a-tu-ra*, 1 sing Pret Kal from *tāru* ² The meaning of the name is "Nabū, protect the son", *u-šu-ur*, 2 m sing Imperative Kal from *nasāru*. ³ *a-li-di-ia*, Part. Kal from *alādu*, with 1 sing Pron suffix.



13    
sarrāni *p^l* *ma-ḏu-ti* *a-lik¹*
 many kings who went

 14   
mah-ni-ia *ša* *i-lu* *a-na*
 before me, whom the god unto

 15  
sar-ru-tim *iz-ku-ru²* *zi-ki*
 the kingdom had called by

 16   
ir-su-un *i-na* *alāni* *ni-iš*
 their name, in cities that



 ... 18. 
i-ni-šu-nu³ *ekallāti*
 were dear to them, . . . palaces



 19 
i-te-ip-pu-šu⁴ *ir-mu-u⁵*
 they built, they set


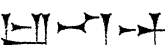

¹ *a-lik*, sing Part Kal from *alāku* for the use of the participle in the singular in apposition to a substantive in the plural, see above p 121 ² *iz-ku-ru*, 3 m sing Piet Kal from *zakāru*.

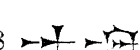
³ Literally, "the raising of their eyes", see Glossary, *sub našū*



⁴ *i-te-ip-pu-šu*, 3 m plur Piet Ifteal from *epēšu* ⁵ *ir-mu-u*, 3 m plur Pret Kal from *ramū*



 20. 
šu - ba - at - su - un *bū - ša - šu - num*¹
 their abode, their possessions

 21. 
i - na ki - ir - bi *u - na - ak - ki - mu*²
 therein they heaped up

26   
*iš - tu ib - na - an - ni*³ *ilu Marduk*
 Since the time that Marduk created me

27.    28 
a - na šar - ru - u - ti *ilu Nabū*
 for the kingship (and) Nabū

 29 
*a - bi - il - šu*⁴ *ki - i - num* *ip - ki - du*⁵
 his true son entrusted (to me)

 30. 
ba - u - la - a - tu - šu *ki - na*
 his dominions, like

¹ It is unusual for a pronominal suffix to take the mimation (see above p 122) ² *u-na-ak-ki-mu*, 3 m plur Pret Piel from *nakāmu*. ³ *ib-na-an-ni*, 3 m sing Pret Kal from *banū*, with ¹ sing Pron suffix ⁴ *a-bi-il-šu*, for *a-pi-il-šu* ⁵ *ip-ki-du*, 3 m sing Pret. Kal from *pakādu*

na - ap - ša - ti • a - lar - ti a - ra-mu¹
 my life that is precious have I loved

ba - na - a² la - an - šu - un e - li
 their bright image Beside



Bābīl KI u Ba - zi - pa KI
 Babylon and Boisippa



ul u - ša - pa³ ala i - na
 I have not made beautiful (another) city. In




Bābīl KI alī ni - iš
 Babylon, the city of my

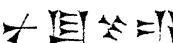
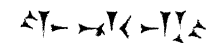


inē II - ia⁴ ša a - ra - am-ma⁵ ekallu
 delight which I love, of the palace,

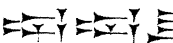


¹ a-ra-mu, 1 sing Pret Kal from *rāmu* ² The adjective here precedes the substantive it qualifies, cf p 119 ³ u-ša-pa, 1 sing Pret Shafel from [*apū*] ⁴ See above, p 163, note 3 ⁵ a-ra-am-ma, 1 sing Pres Kal from *rāmu*, the doubled *m* indicates that the preceding vowel (*a*) is long (see above, p. 59); for the explanation of the final vowel *a*, see p 141




4  5 
u - sa - at, *u - u¹* *u da-lu-pi*
 I spread Doors




 6 
erim *ta - uh - lu - up - ti*
 of cedar with coverings

 7  
siparr, *as - ku - up - pi* *u*
 of copper, thresholds and

 8   
nu - ku - se - e *pi - ti - ih* *er*² *e - ma*
 pivots fashioned of copper within






 9  10 
bābāni - u *e - ir - te - it - ti*³ *haspa*
 its doorways I set Silver,





  11 
hurāsa *ni - si - ih* *abu* *mi - un - ma*
 gold, precious stones, what-






  12. 
sū - um - sū *sū - ku - ru* *sū - un - du - lu*
 soever was costly (and) sumptuous,





¹ *u-sa-at-ir*, 1 sing Pret Shafel from *tarāsu* ² Literally, 'a construction of copper', a substantive in the singular may stand in apposition to one in the plural, see above, p. 121.





³ *e-ir-te-it-ti*, 1 sing Pret Ifteal, from *ritū*



13.    14.  
bu - sa - a ma-ah - ku - gu si - ma - at
 property (and) possessions, an exalted

 15.   
ta - na - da - a - tum u - ga - ri-
 splendour,¹ I piled

   16.  
in² ki - ri - ib - sa . gu - ur - du³
 therein A

  17.  
ta - as - ri - ih - tum ur - ur - ti
 mighty hoard, a royal

 18.   
sar - ru - ti u - na - ak - ki - im⁴
 treasure, I heaped

 
lib - bu - us - sa
 within it

¹ Literally, "a splendour of exaltation", i. e. an exalted splendour. ² *u-ga-ur-im*, for *u-ka-ri-im*, 1 sing Pret Piel from *karānu*. ³ *gu-ur-du*, for *ku-ur-du*. ⁴ *u-na-ak-ki-im*, 1 sing Pret Piel from *nakāmu*.

CHAPTER X

EXTRACTS FOR READING.

The arrangement of the texts here printed is different from that adopted in the preceding chapter. The text is here given in cuneiform on one side of the page. a transliteration of the text is given separately on the opposite page, and beneath this is an English translation. By this arrangement the reader will become familiar with the look of an Assyrian text when unprovided with an interlinear transliteration and translation, and he will be able to make an attempt to read the inscription himself without the help of a key. It would be a good exercise to write out the text of the inscriptions, leaving a space between each line; and afterwards, with the help of the transliteration and translation, to fill in beneath each character its value and beneath each word its meaning. In writing the cuneiform signs it is not necessary to fill in the heads of the wedges, the method usually adopted being to write the separate wedges in outline, *e g* 𐎶. 𐎵. 𐎴 in place of 𐎶. 𐎵. 𐎴. The reader will find that, with a little practice, he will be able to write the character quickly and with ease.

TRANSLITERATION

43. *ina šur-rat sarru-ti-ia*
 44. *ina mah-ri-i paḏi-a ša du Ša-maš danan kib-rāti pl*
ša-lul-šu tābu eli-a i-ku-nu ina kussī sar-ri-ti
rabiš(is), u-ši-bu iṣu ḥatta
 45. *mur-te²-at nišē pl a-na kātī-ia u-šat-me-lu iṣu*
narkabāti pl ummānāti pl-a ad-ki gir-ri pa-as-
ku-te šadē pl mar-še-te ša a-na me-tiḥ
 46. *narkabāti pl u ummānāti pl la šaknūnu e-te-*
tiḥ a-na nānu Num-me a-līk alu Li-be-e alu dan-
nu-ti-šu-nu alu Su-ur-ia alu A-bu ku

TRANSLATION

43. In the beginning of my reign
 44. In my first year, when Šamaš the judge of the world had set his kindly protection over me and I had seated myself gloriously upon the throne of the kingdom, and the sceptre
 48. Which ruleth the peoples he had placed within my hand, I collected (my) chariots and my troops and by difficult roads over steep mountains which for the passage
 46. Of chariots and troops were not prepared I marched, and to the land of Numme I went Libē, their fortified city, and the cities of Šurra, Abūku,

- 47.

- 47 *olu A-ru-ra a'u A-ru-be-e ša ina bi-rit mālu U-ri-
ni mānu A-ru-ni nānu E-ti-ni alāni pl dan-nūti pl
šaknūnu akšud(ud) dihta pl-šu-nu*
48. *ma'atta pl a-duk šal-la-su-nu bušā pl-šu-nu alpē
pl-šu-nu qš-lul šābē pl ig-dur-ru šadū mar-šu i-
ba-tu šadū maris dan-nis aḫi-šn-nu*
- 49 *la a-lik šadū(u) kīma zi-ḫip paṭri parzilli še-
e-su na-a-di u issur šamē(e) mut-tap-ri-šu ki-rib-
šu la i'-ru kīma ḫin-nu*
- 50 *u-di-ni-šsu u ma ki-rib šadē(e)*

47. Arura, and Arubē, which he within the lands of Aruni and Etini, fortified cities, I captured Their forces
- 48 In numbers I slew; their spoil, their possessions, and their cattle I carried off Their soldiers escaped and occupied a steep mountain: the mountain was exceedingly steep, and after them
- 49 I did not go The peak of the mountain rose like the point of an iron dagger, and no bird of heaven that flieth reacheth there. Like the nest
- 50 Of a vulture within the mountain had they set

Peim Kal from *marāsu* ¹⁰ See above, p 170, note 8 ¹¹ *še-e-su*, i e *šēd-su*, the sentence reads literally, 'the mountain like the point of a dagger of iron its peak was high' ¹² *mut-tap-ri-šu*, Part Ittatal from [*parāšu*] ¹³ i'-ru, 3 m sing Pres. Kal from 'āru


¹
²
³

[illegible]

52

䷋ ䷌ ䷍ ䷎⁹

䷏ ䷐ ䷑ ䷒ ䷓ ䷔ ䷕
䷖ ䷗ ䷸ ䷙ ䷚ ䷛ ䷜ ䷝ ䷞ ䷟
䷠ ䷡¹⁰ ䷢ ䷣ ䷤¹¹ ䷥
䷦ ䷧ ䷨ ䷩ ䷪ ䷫ ䷬ ䷭
䷮ ䷯¹²

53. 

¹ *dan-na-su-nu*, 1 e *dannat-šunu* ² *iš-lu-nu*, 3 m plur Pret
 Kal from *šakānu* ³ *uḫu*, 3 m sing Pret Kal from *taḫū*
⁴ *i-ḫi-ṭa*, 3. m sing Pret Kal from *ḫātu* ⁵ *ub-la*, 3 m sing
 Pret. Kal from *abālu* ⁶ *e-li*, 3 m sing Pret Kal from *eḫ*
⁷ *u-sa-ḫi-ṣp*, 3. m sing Pret Piel from *saḫṣu*. ⁸ *uḫ-ṣi*, 3 m





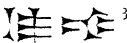
*dan-na-su-nu is-ku-nu sa ina sarānu pī nu abē
pl-a ma-am-ma ina ki-ib-su-nu la ihvū⁹ ina
III u-me*

- 51 *lar radu sadū¹⁰ v i-hi-ta gab-su libbu-su tukuntu
ub-la e-li¹¹ ina sēpē II-su sadū u-sa-hi-up ih-pi kin-
na-su-nu puhū¹²-su-nu*
- 52 *u-pa-ri-i ce sūbē pl ti-du-ki-su-nu ina kakkē pl
u-sam-kit šal-la-su-nu habittatta¹³ kīma mar-sīt
muneru si-ni aš-lu-la*
- 53 *dāmē pl-su-nu kīma na-pa-a-si sadū¹⁴ v lu a-s-rv-
up . . . alōni pl-su-nu*

their stronghold, into which no one of the kings
my fathers had penetrated In three days



















































































































- 51 The warrior overcame the mountain, his stout
heart pressed on to battle, he climbed up on
his feet, he cast down the mountain, he destroyed
their nest, their host
52. He shattered. Two hundred of their fighting
men I slew with the sword; their heavy booty
like a flock of sheep I carried off:
53. With their blood I dyed the mountain like
crimson wool . . . Their cities

sing Pret Kal from *hipū* ⁹ *u-pa-ri-i*, 3 m sing Piet
Piel from *parāru* ¹⁰ *u-sam-kit*, 1 sing Piet Shafel from
makātu ¹¹ See above p 172, note 5 ¹² *aš-lu-la*, 1 sing
Piet Kal from *šalālu* ¹³ *a-s-rv-up*, 1 sing Pret Kal from
sarāpu

54  ¹ ² 
³

II. Shalmaneser II and his image on Mt. Amanus.

[*Cun Inscr West Asia*, Vol III, pl 7, Col I, ll 41—51]

- 41    
- 42   ⁴ !      
        
        
⁵        
        
- 43      ²   
        
        
        ⁶  
        ⁷
44.    ⁸     
    ⁹    

¹ *ab-bul*, 1 sing Pret Kal from *nabālu* ² *a-kun*, 1 sing Pret Kal from *nakāru* ³ *ašup*, 1 sing Pret Kal from *šarāpu* ⁴ *at-tu-muš*, 1 sing Pret Itteal from [*namāšu*].

54 *ab-bul a-kur ina iṣāti pl ašrup(up)*

54 I overthrew, I destroyed, I burnt with fire

41. *ištu alu Gam-gu-me*

42 *at-tu-muš ana alu Lu-ti-bu alī dan-nu-ti-šu ša*
m Ḫa-a-ni mātu Sa-am³-la-ar ak-ti-rīb m Ḫa-a-nu
mātu Sa-[am]²-la-ar m Sa-pa-lu-ul-me

43 *mātu Pa-ti-na-āi m A-ḫu-ni mār A-di-ni m Sa-*
an-ga-ra mātu Gar-ga-miš-ai a-na ri-šu-[ut] a-ḫa-
miš i-tak-lu-ma ik-u-ru

44 *taḥāza a-na e-piš tuk-ma-ti a-na tarši-ia it-bu-*

41. From the city of Gamgume

42 I departed Against Lutibu, the fortified city of
Ḫānu of the country of the Sam'alians I went.
Ḫānu of the country of the Sam'alians, Sapa-
lulme

43 Of the country of the Patinians, Aḫuni the son
of Adini, and Sangara of the country of Carche-
mish trusted in one another's help and pre-
pared for

44 Battle, and they came to make war against me.

³ *al-ti-rīb*, 1 sing Pret Ifteal from *karābu* ⁶ *i-tak-lu*, 1 e
ut-tak-lu, 3 m plur Pret Nifal from *takālu* ⁷ *ik-šu-ru*, 3 m
plur Pret Kal from *kasāru* ⁸ *e-piš*, Inf from *epēšu* ⁹ *ut-*
bu-ni, 3 m plur Pret Kal from *tubū*

[illegible]

45. 1 2 3 4 5 6

[illegible]

47 貞 卣 二 合 卣 二 大 多 賁 卣 卣
 三 卣 卣 一 卣 卣¹⁰ 人 一 卣 一 大 合 卣
 人 一 卣 二 大 卣 卣 卣 卣 卣¹¹ 卣
 卣 [一 卣 ...] 卣 合 卣 一 卣 卣 卣
 大 卣 卣 卣 一 卣

48. ¹²

¹ *a-luk*, Part Kal from *alāku* ² *is-ru-ka*, 3 m sing Pret Kal from *šarāku* ³ *it-te-šu-nu*, 1 e *itti-šunu*. ⁴ *am-daḥ-lu-is*, 1 sing Pret. Ifteal from *maḥāsu* ⁵ *aš-kun*, 1 sing Pret Kal from *šakānu* ⁶ *mun-daḥ-lu-ši*, plur Part Ifteal from *maḥāsu*.

- ni ina emūkē pl ši-ra-ti ša ulu Nergal a-līk pān-
ia ina kakḫē pl iz-zu-te*
- 45 *ša Aššur bēli is-ru-ka it-te-šu-nu am-daḫ-ḫi-iš
a-bi-ik-ta-šu-nu aš-kun mun-daḫ-ḫi-si-šu-nu*
- 46 *ina kakḫē pl u-šam-ḫit kīma ulu Rammānu eli-
šu-nu ri-ḫi-il-ta u-ša-az-nin ina ḫi-ri-ši at-bu-uk-
šu-nu šal-mat*
47. *ḫu-ra-di-šu-nu šēru rap-šu u-mal-li dāmē pl-šu-
nu kīma na-pa-si šadā(a) as-ru-up narkabāti
[pl . . .] m^a-tu sisē pl*
- 48 *šimdat(at) niri-su e-kim-su a-si-tu ša ḫakkadē pl*

- With the supreme might of Nergal who marcheth
before me, with the terrible weapons
- 45 Which Ašur my lord supplied, I fought with
them and defeated them Their warriors
46. I overthrew with the sword, like Rammān I
rained a deluge upon them, into trenches I heaped
them, with the corpses
47. Of their mighty men I filled the broad plain,
with their blood I dyed the mountain like scarlet
wool. Chariots, a numerous [. . .], horses
48. The team of his yoke I took from him, a pile

employed as substantive, "warriors" ⁷ *u-šam-ḫit*, see above,
p 175, note 10 ⁸ *u-ša-az-nin*, 1 sing Pret Shafel from *za-
nānu* ⁹ *at-bu-uk-ši nu*, 1 sing Pret Kal from *tabāku*, with
3 m plur Pron *si, iḫḫ*. ¹⁰ *u-mal-l*, 1 sing Pret Piel from
malū ¹¹ *as-ru-up*, see above, p 175, note 13 ¹² *e-kim-šu*, 1
sing Pret Kal from *ekēmu*, with 3 m sing Pron suffix

*ina pu-ut ali-šu ar-ṣip alāni pl¹-šu ab-bu-ul
ak-ḫur ina iṣāti aš-ru-up.*

49. *ina u-me-šu-ma ad-lu-ul nar-bu-ut ilāni pl¹ rabūti
pl¹ ša Aššur u lu Ša-maš kur-di-šu-nu u-ša-pa
ana ša-a-te sa-lūm šarru-ti-ia*

50 *šur-ba-a ēpuš(uš) ul-ka-kat ḫur-di-ia ip-ṣit ur-
nin-ti-ia ina ki-rib-šu al-ṭur ina rēš e-ni nāru
Sa-lu-a-ra*

51 *ša šēp šadē(e) šadū Ha-ma-ni u-še-ziz*

of heads over against his city I set, his cities
I overthrew, I destroyed, I burnt with fire.

49 At that time I celebrated the might of the great
gods and I made glorious for all time the power
of Ašur and Šamaš My royal image

50 Of great size I made; my heroic acts and my
victorious deeds I inscribed thereon; and at the
source of the river Saluara

51. At the foot of the mountains of Amanus I set
it up

19 *i-na maḫ-ri-e gir-ri-ia ša m lu Marduk-apil-
iddina(na)*

19. In my first campaign Merodach-Baladan,

¹ *al-tur*, 1 sing Pret Kal from *šatāru* ⁷ *u-še-ziz*, 1 sing
Pret Shafel from *nazāzu* ⁹ The meaning of the name is,
"Marduk hath given a son"; *iddina*, 3 m sing Pret Kal from
nadānu

- 20 *šar mātu Kar- ilu Dun-ia-aš a-di un-mān Elamtu*
KI ri-si-šu
21. *i-na ta-mir ti Kís KI aš-ta-kan abikta-šu*
22. *i-na labal tam-ḥa-ri šu-a-tu e-zib karās-su*
23. *e-diš ip-par-šid-ma na-piṣ-tuṣ e-ṭi-ir*
24. *narkabāti pl sisē pl usu šu-um-bi parē pl*
25. *ša i-na lit-ru-ub ta-ḥa-zi u-maš-še-ru ik-šu-da*
ḫātā II-a
26. *a-na ekalli-šu ša li-riḫ Bābili KI ḥa-diš e-ru-*
un-na
27. *ap-te-e-ma bīt ni-šir-ti-šu hurāsu kaspu*

- 20 King of Karduniaš, with the troops of Elam, his
 allies,
21. In the neighbourhood of Kís I defeated.
22. In the midst of that battle he deserted his
 camp,
23. He fled alone and saved his life
24. The chariots, horses, waggons (and) mules,
- 25 Which in the onslaught of battle he had left, my
 hands captured.
26. Into his palace in Babylon I joyfully entered and
27. I opened his treasure-house Gold (and) silver,

karābu ⁷ *u-maš-še-ru*, 3 m sing Pret Piel from [*mašāru*]
⁸ *ik-šu-da*. 3 f plu Pret Kal from *kašādu* ⁹ *e-ru-um-ma*
 for *e-ru-ub-ma*, *e-iu-ub*. 1 sing Pret Kal from *erēbu* ¹⁰ *ap-*
te-e-ma, 1 sing Pret Kal from *piṭū*, with the copula *mā*

28.
29.
30. .
31.
32.
33.
34.
35.
36.

¹ *ba-šu-u*, 3 m plur Peim Kal from *bašū* ² *mut-tab-bi-lu-ut*, m plur Part Iteal from *abālu* ³ *u-še-sa-am-ma*, 1 sing Pret Shafel from *asū*, with the copula *ma* ⁴ *am-nu*, 1 sing Pret Kal from *manū* ⁵ *al-me*, 1 sing Piet Kal from

- 28 *u-nu-tu ħurāṣi kaspi abnu a-ḫar-tu mam šum-šu*
 29 *bušū makkūru la ni-ba ḫ-bit-tu biltu .*
 30 *omēlu zaminērē pl f zaminērēti pl*
 31 *si-ḫir-ti um-ma-a-ni ma-la ba-šu-u*
 32 *mut-tab-bi-lu-ut⁶ ekallu-uš u-se-ša-am-ma*
 33. *šal-la-ti-iš am-nu i-na e-muk ulu Aššur bēli-ia*
 34 *75 alāni^{pl} -šu dan-nu-ti bit durāni^{pl}(ni) ša*
mātu Kal-di
 35 *u 420 alāni pl (ni) šiḫrūti pl ša⁷ li-me-ti-šu-nu*
 36 *al-me ak-šud^(ud) aš-lu-la šal-la-su-un*

- 28 Vessels of gold (and) silver, precious stones of every kind,
 29 Property and possessions without number, a heavy burden, ,
 30 , male and female musicians,
 31. The whole of his craftsmen, as many as there were,
 32. (and) the officers of his palace I brought out and
 33 As spoil I reckoned. In the might of Ašur, my lord,
 34. Seventy-five of his strong cities, fortresses of the land of Chaldaea,
 35. And four hundred and twenty small cities which were round about them,
 36. I besieged, I captured, (and) I carried off their spoil

lamū ⁶ *ak-šud*, see above, p 172, note 2 ⁷ *aš-lu-la*, see above, p 175, note 12 ⁵ *šal-la-su-un*, see above, p 172, note 5

IV. Esārhaddon and the gods of Adumu.

[*Cun Inscr West. Asia*, Vol I, pl 45 f, Col II, l 55—Col III, l 24]

Col II

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58 [. . .] 𐎶𐎵 𐎶𐎵 𐎶𐎵

Col III

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¹ The meaning of the name is "Sin hath increased the brethren". *ērīb*, 3 m sing. Pret Kal from *erēbu* ² *ik-šu-du*, 3 m sing Pret Kal from *kašādu* ³ *u-ra-a*, 3 m sing Pret Kal

C. II

- 55 *alu A-du-mu-u ali dan-nu-te mātu A-ri-bi*
 56 *ša m ilu Sin-aḫē pl -ērib šar mātu Aššur KI*
 57 *[abu] ba-nu-u-a iḫ-šu-du-ma*
 58 *[.] ilāni pl -šu*

C. III

- 1 *a-na mātu Aššur KI*
 2 *[u]-ra-a*
 3 *m Ha-za-ilu šar mātu A-ri-bi*
 4 *it-ti ta-mar-ti-šu ka-bit-te*
 5 *a-na Ninā KI ali bi-lu-ti-ia*
 6 *il-lik-am-ma u-na-aš-ši-ik šēpē II-ia*
 7 *aš-šu na-dan ilāni pl -šu u-sal-la-a-ni-ma*

C. II

- 55 Adumu, the fortified city of the land of Arībī,
 56 Which Sennacherib, king of Assyria,
 57 My father, who begat me, conquered and
 58. [.] its gods

C. III

- 1 Unto the land of Assyria
 2 Had brought, —
 3. Hazael, king of the land of Arībī,
 4 Together with his heavy tribute
 5 Unto Nineveh, the city of my dominion,
 6 Came and kissed my feet
 7 That I should give back his gods he besought
 me and

from *arū* ⁴ *il-lik-am-ma*, 3 m sing Piel Kal from *alāku*,
 with the copula *ma* ⁵ *u-na-aš-ši-ik*, 3 m sing Pret Piel from
našāku ⁶ *na-dan*, Int Kal from *nadānu* ⁷ *u-sal-la-a-ni*, 3
 m sing Piel Piel from [*salū*], with 1 sing Pron suffix

8. ¹
9. ²
- ³
10. ⁴
11. ⁵
12. ⁶
13. ⁷
14. ⁸
15. ⁹
16. ¹⁰

¹ *an-ši-šu*, 1 sing Pret Kal from *rašū*, with 3 m sing Pion suffix. ² *an-ḫu-su-nu*, 1 e *anḫūt-šunu* ³ *u-ša-aš-tu*, 1 sing Pret Piel from *edēšu* ⁴ *u-ša-aš-tu*, 1 sing Pret Shafel from *ša-tāru*. ⁵ *u-tir*, 1 sing Pret Piel from *tāru* ⁶ *ad-din-šu*, 1.

- 8 *ri-e-mu ar-ši-šu-ma*
 9. *ilāni pl ša-tu-nu an-ḫu-su-nu ud-diš-ma*
 10. *da-na-an lu Ašur bēli-ia*
 11. *u šī-tir šum-ia eli-šu-nu u-ša-aš-tir-ma*
 12 *u-tir-ma ad-din-šu*
 13 *† Ta-bu-u-a tar-bit ekalli-ia*
 14. *a-na šarru-u-ti eli-šu-nu aš-kun-ma*
 15. *it-ti ilāni pl ša a-na māti-ša u-tir-ši*
 16. *65 mēru gammadē pl eli ma-da-at-te*
 17. *abi-ia mah-ri-ti u-rad-di-ma*
 18. *u-kin si-iu-uš-iu*

- 8 I had mercy upon him;
 9 The injuries to those gods I repaired and
 10 The might of Ašur my lord
 11. And the writing of my own name I caused to
 be inscribed upon them and
 12 I restored and I gave them unto him.
 13. Tabūa, who had been reared in my palace,
 14. I appointed to rule over them and
 15. Together with her gods I restored her unto her
 own land.
 16. Sixty-five camels in addition to the tribute
 17. Of my father, the former (tribute), I added and
 18. I imposed upon him

sing Piet Kal from *nadānu*, with 3 m sing Pion suffix
 7 *aš-kun*, see above, p 178, note 5 8 *u-tir*, see above, note 5;
 -ši, 3 † sing Pion suffix 9 *u-rad-di*, 1 sing Piet Piel from
 [*radū*] 10 *u-kin*, 1 sing Piet Piel from *kānu*

- 19 *ar-ka m Ḥa-za-ilu šim-tu u-bil-šu-ma*
 20 *m Ia'-lu-u mā-a-šu*
 21 *ina kussī-šu u-še-šib-ma*
 22 *10 ma-na hurāši . .*
 23. *50 mēru gammaḷē pl*
 24 *eli ma-da-te abi-šu u-īad-di-ma e-mid-su*

- 19 Afterwards Hazael died and
 20 Ia'lū, his son,
 21 I set upon his throne and
 22 Ten manehs of gold
 23 and fifty camels
 24 In addition to his father's tribute I added and
 imposed upon him

Col L

- 55 *ul-la-nu-ku bēlu mi-na-a ba-si-ma*
 56 *a-na šarri ša ta-ra-am-mu-ma*
 57 *ta-na-am-bu-u zi-ki-ir-šu*

Col I

- 55 Without thee, O lord, what would happen
 56. Unto the king whom thou lovest and
 57 Whose name thou dost call?

from *emēdu*, with 3 m sing Pron suffix ⁵ *ul-la-nu-ku*, 1 e
ullānu-ka, *ku* is a less common form of the 2 m sing Pron
 suffix ⁶ *ba-si*, 3 m sing Perm Kal from *bašū* ⁷ *ta-ra-*
am-mu, 2 m sing Pres Kal from *rāmu* ⁸ *ta-na-am-bu-u*, 2
 m sing Pres Kal from *nabū*






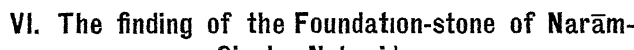
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¹ *tu-uš-te-eš-še-ir*, 2 m sing Pret Ishtafal from [*ešēru*]
² *ta-pa-kūd-su* (1 e *tapakūd-šu*), 2 m sing Pres Kal from *pa-
 kādu*, with 3 m sing Pron suffix ³ *ma-gi-ra*, Paist Kal from
magāru. ⁴ *ga-ti-ka*, 1 e *kāt-ka* ⁵ *ta-ba-na-an-ni*, 2 m sing
 Pres Kal from *banū*, with 1 sing Pion suffix ⁶ *ta-ki-pa-
 an-ni*, 2. m. sing Pret Kal from *kāpu*, with 1 sing Pron
 suffix ⁷ *du-um-ku*, 1 e *đumku* ⁸ *tu-uš-te-ib-bi-ru*, 2 m sing

- 58 *ša e-li-ka ta-a-bu*
 59 *tu-uš-te-eš-še-ir šu-um-šu*
 60 *ha-ra-na i-šir-tā ta-pa-hiḏ-su*
 61. *a-na-hu ru-bu-u ma-gi-ra-ka*
 62 *bi-nu-ti ga-ti-ka,*
 63. *at-ta ta-ba-na-an-ni-ma*
 64 *šar-ru-ti ki-iš-ša-at ni-ši*
 65. *ta-ki-pa-an-ni*
 66 *ki-ma du-um-ku-ka be-lu*
 67. *ša tu-uš-te-ib-bi-ru*
 68. *gi-mi-ir-šu-un*
 69 *be-lu-ut-ka šir-ti šu-ri²-im-am-ma*

58. As it appeareth good unto thee,
 59. Hast thou directed his name aright !
 60 A straight path dost thou grant unto him !
 61. I am the prince who obeyeth thee,
 62 The creation of thy hand.
 63 Thou art my creator,
 64. And the sovereignty over the hosts of men
 65. Hast thou entrusted unto me
 66. According to thy mercy, O lord,
 67. Which thou hast extended over
 68 All of them,
 69 Incline unto compassion thine exalted power and




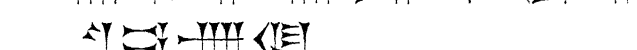

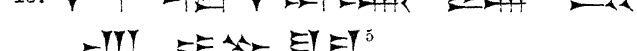

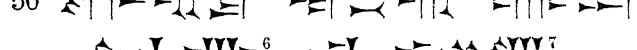

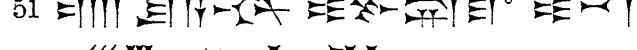
Pret Ishtatal from *ebēru* ⁹ *šu-ri²-im-am-ma*, 2 m sing Imperative Piel-Shafel from *rāmu*, with the copula *ma*

70.  
 71.  
 72.  

VI. The finding of the Foundation-stone of Narām-Sin by Nabonidus.

[*Cun Inscr West Asia*, Vol V, pl 64, Col II, 1 47—Col III, 1 10]

Col II

47.  
 48.  
 49.  
 50.  
 51.  

¹ *šu-ub-ša-a*, 2 m sing Imperative Shafel from *bašū* ² *šu-ur-kam-ma*, 2 m sing Imperative Kal from *šarāku*, with enclitic particle *ma*. ³ *būt-su*, i e *būt-šu* ⁴ The meaning of the name is, "Nabū, protect the boundary!", *uṣur*, 2 m sing

70. *pu-lu-uh-ti i-lu-ti-ka*
 71. *šu-ul-ša-a i-na libbi-ia*
 72. *šu-ur-kam-ma ša eli-ka ta-a-bu*

- 70 The fear of thy god-head
 71 Set within my heart.
 72 Grant (unto me) that which may seem good
 unto thee

Col II

47. *a-na ulu Šamaš da-ai-nu ša samē(e) u iršitim(tim)*
 48. *E-babbar-ra bit-su ša l₁-rib Sippar KI*
 49. *ša m ulu Nabū-kudurri-ušur šarru mah-ri i-pu-*
šu-ma
 50. *te-me-en-su la-bi-ri u-ba²-u la i-mu-ru*
 51. *bītu šu-a-ti^h i-pu-uš-ma i-na 45 šanāti pⁱ*

Col II

47. For Šamaš, the judge of heaven and earth,
 48. E-babbara, his temple that is in Sippar,
 49. Which Nebuchadnezzar, a former king had
 built and
 50 Had sought for its ancient foundation-stone but
 had not found (it),
 51. That temple he had built, and in the course of
 forty-five years

Imperative from *nasāru* ⁵ *i-pu-šu*, 3 m sing Pret Kal from
epēšu ⁶ *u-ba²-u*, 3 m sing Pret Piel from [*bā'u*] ⁷ *i-*
mu-ru, 3 m sing Pret Kal from *amāru* ⁸ *i-pu-uš*, see above,
 note 5

52. ¹
² ³
53. ⁴ ⁵
54. ⁶
55. ⁷ ⁸
56. ⁹ ¹⁰
57. ¹¹ ¹² ¹³
58. ¹⁴ ¹⁵

¹ *i-ku-pu*, 3 m sing. Pret Kal from *kāpu* ² *ak-ku-ud*, 1. sing. Pret Kal from *nakādu* ³ *aš-ḥu-ut*, 1 sing Piet Kal from *šahātu* ⁴ *ar-še-e-ma*, 1. sing Pret Kal from *rašū*, with the copula *ma*. ⁵ *dul-lu-ḥu*, 3 m sing Perm Piel from *dalāḥu*.
⁶ *u-še-gu-u*, 1 sing Pret Shafel from *asū* ⁷ *u-še-šu-bu*, 1. sing. Pret Shafel from *ašābu* ⁸ *ad-ku-e-ma*, 1 sing Pret Kal from

INSCRIPTION OF NABONIDUS

- 52 *ša bitu šu-a-tim i-ku-pu i-ga-ru-šu ak-ku-ud as-
hu-ut*
53. *na-kut-ti ar-se-e²-ma dul-lu-hu pa-nu-u-a*
54 *a-di lu Šamaš ul-tu ki-ir-bi-šu u-se-šu-u*
55. *u-se-ši-bu i-na bitu ša-nim-ma bitu šu-a-tim ad-
ki-e-ma*
56. *te-me-en-šu la-bi-ri u-ba²-ma 18 ammati ga-ga-ri*
57. *u-šap-pi-il-ma te-me-en-na m Na-rom-lu Sin mār
m Šarru-ukin*
58 *ša 3200 šanātu pl nu-na-ma šarru a-lik mah-ri-
ia la i-mu-ru*

- 52 The wall of that temple had fallen in ruins. I
was anxious, I was afraid,
53 I was distressed and my countenance was troubled
54 Whilst I brought Šamaš forth from the midst of it
55. And caused him to dwell in another temple,
that temple I pulled down and
56. I sought for its old foundation-stone and eighteen
ells of soil
57 I dug down and the foundation-stone of Narām-
Sin, the son of Sargon,
58 Which for three thousand two hundred years
no king who had gone before me had seen,

daḫū, with the copula *ma*. ⁹ *u-ba²-ma*, 1 sing Pret Piel from [*bā'u*] ¹⁰ *ga-ga-ri*, 1 e *laḫḫari* ¹¹ *u-šap-pi-il*, 1 sing Pret Piel from *šapālu* ¹² The meaning of the name is "Daring of Sin (the Moon-god)" ¹³ The meaning of the name is "He hath established the king", *ukin*, 3 m sing Pret Piel from *kānu* ¹⁴ *a-lik*, sing Part Kal from *alāku* ¹⁵ *i-mu-ru*, see above, p 195, note 7

INSCRIPTION OF NABONIDUS

59. *u Šamaš bēlu rabū(u) E-babbar-ša bīt šu-bat
tu-ub libbi-šu*
60. *u-kal-lim-an-ni¹ ia-a-ši . . . ina arhi šal-mu i-na
ūmi šēnī*
61. *ša i-na-bi-ri u-ad-du-ni² u Šamaš u Rammānu*
62. *i-na kaspi hurāši abni ni-siḫ-ti šu-ku-ru-tu hi-
biš-ti³ iṣu kišti*
63. *rikkē pl⁴ iṣu erini i-na hi-da-a-ti u ri-ša-a-ti*
64. *e-li te-me-en-na m Na-ra-am-⁵ u Sin mār m Sarru-
ukin*
65. *ubān la a-ši-e ubān la e-ri-bi u-kin lib-na-[at-su]*

59. Šamaš, the great lord of E-babbara, the temple
in which it delights his heart to dwell,
60. Showed to me . . . In a fitting month, upon a
favourable day,
61. Which Šamaš and Rammān had appointed in a
vision,
62. With silver and gold and precious stones of great
price, and products of the forest,
63. And beams of cedar, with joy and gladness
64. Upon the foundation-stone of Narām-Sin, the son
of Sargon,
65. Neither an inch to the front nor an inch to the
back I laid its brick-work

Piel from [kalāmu], with 1 sing Pion suffix ³ u-ad-du-ni,
3 m plur Piet Piel from adū ⁴ a-ri-e, Inf Kal from asū
⁵ e-ri-bi, Inf Kal from erēbu ⁶ u-kin 1 sing Piet Piel from
kānu ⁷ lib-na-at-su, 1 e libnāt-šu.

Col III

1. [𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵¹
2. [𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵.
3. [𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵²
4. [𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
5. [𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵³ 𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵⁴ 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵⁵
6. [𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵⁶ 𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵⁷ 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵
7. [𐎶𐎠𐎥𐎵] 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵 𐎶𐎠𐎥𐎵𐎶𐎠𐎥𐎵⁸

¹ *u-šat-ri-iš*, see above, p 167, note 1 ² *u-ra-at-ti*, 1 sing Pret. Fiel from *ritū* ³ *e-pu-uš*, 1 sing Pret Kal from *epēšu*

INSCRIPTION OF NABONIDUS

Col. III

1. [š000] ^{1su} erini dan-nu-tu a-na su-tu-li-šu u-sat-ri-is
2. [^{1su} dalāti]-^{pl} ^{1su} erini ši-ra-a-ti as-kup-pu u nu-hu-še-e
- 3 [i-na] ḫābāni n'-su u-ra-at-ti
4. [E-babbā]-ra a-di E-i-lu-an-azag-ga zil-ḫur-ra-ti-šu
- 5 [e-eš-ši]-iš e-pu-uš-ma u-šak-lil ši-bi-ir-šu
- 6 [ga-tim ^{1lu}] Šamaš bēli-ia aš-bat-ma i-na ḫi-da-a-ti u ri-ša-a-ti
7. [šu-ba-at] tu-ub lib-bi ki-ir-ba-šu u-še-ši-ib

Col. III

1. Five thousand mighty cedars I spread for its roof,
2. High doors of cedar, and thresholds and pivots
- 3 Within its door-ways I set
- 4 E-bābbara together with E-ilu-an-azagga, its temple-tower,
- 5 Anew I built and I completed its design
- 6 The hand of Šamaš my lord I took and with joy and gladness
7. I caused him to take up his habitation within the dwelling that delighteth his heart

⁴ u-šak lū, 1 sing Pret Šafel from [kalālu] ⁵ ši-bi-ir-šu,
¹ e šip-u-šu ⁶ ga-tim, ¹ e la-tim ⁷ aš-bat, 1 sing Pret
 Kal from sabātu ⁸ u-še-ši-ib see above, p 161, note 2

INSCRIPTION OF NABONIDUS

- 8 [š⁶i-⁷t⁸i-ir š⁹v]-um ša u Na-ra-am-¹⁰du Sin nār m Šar-
ru-ukīn a-mu-ur-ma
9. [la u-nak-ki-ir[•] samni] ap-š¹¹u-uš¹² ¹³ummu¹⁴u niḫē al¹⁵-ki
10 it-[ti mu-šar]-ri-e-a aš-ku-un-ma u-te-ir aš-ru-uš-š¹⁶u

- 8 The inscription of the name of Naram-Sin, the
son of Sargon, I beheld and
9. I did not alter (it) I anointed it with oil, I
made offerings,
10 Beside my own inscription I set it and I restor-
ed it to its place.

ku-un, 1 sing Piel Kal from **šakānu** ⁶ u-te-ir, 1 sing Piel
Piel from **tāru**

GLOSSARY

A

abu, plur *abē*, "father"
abiktu, "defeat"
abālu, Pret *ābil*, *uāla*, "to bring, to carry away, to press on to" Ifteal, "to rule", Part *muttabbūlu*, "official, official"
biltu, "burden"
abnu, constr *st aban*, plur *ānē* "stone"
abātu, "to destroy" Nīfal, Pret *innabit*, "to fly"
agāgu, Pret *igug*, "to be angry"
agurru, "brick-work"
adi, "up to, to, until; together with, whilst"
adū, "to fix, ordain" Piel, Pret *uaddi*, "to fix, appoint"
aḥamiš, adv "together, with one another"; *rīšūt aḥamiš*, "one another's help"
alu, plur *ālān*, "city"
alādu, Part *ālīdu*, "to beget"
altu, "hostile, arrogant", see *aštu*

alāku, Pret *illik*, 1 sing *allik*, *alik*. Part *āliku*, m plur *ālikūti*, "to go, to come, to march, to advance"; with accusative, "to attain to" Ifteal, Pret *ittālak*, "to go, to walk"
allaku, "messenger"
ilkakātu (plur), "ways, doings, acts"
alpu, plur *alpē*, "ox"; in plur "cattle"
ammatu, "ell"
amāru, Pret *imur*, "to see, to behold, to find"
ana, prep "to, for"
anḥūtu, "ruin, injury"
anāku, pers pron "I"
annū, f plur *annān*, "this"
askuppu, *aškuppu*, "threshold"
asāmu, "to be adorned"
sīmtu, "ornament, splendour"
asītu, "pile"
[apū], "to shine forth" Shafel, Pret *uāpā*, "to make beautiful, to make glorious, to glorify".

aplu, constr st* *apil*, "son",
apil apl, "grandson"
asū, "to go out" Shafel, Pret
ušēni, *ušēnū*, *ušēnā*, "to cause
to go forth, to bring out"
sātu, "eternity", *ana sāt*,
"for all time"
sītu, "going forth", *sīt*
šamši, "sun-rise"
akāru, "to be precious"
akru, f *akartu*, "precious"
šūkuru, m plur *šūkurūti*,
"precious, costly"
āru, *āru*, Pres *i'ar*, *i'-ru*,
"to set out, to reach".
arū, Piet *arū*, "to bring, to
carry off" Ifteal, Pret *utarru*,
"to bring"
arba'u, f *irbitti*, "four".
arḥu, "month"
[*arāku*], "to be behind"
arka, "afterwards"
arki, prep "after"
ašābu, Piet *āsiḥ*, "to sit, to
seat oneself, to settle oneself,
to dwell" Shafel, Piet *ušēsiḥ*,
"to cause to dwell, to settle,
to set, to station"
šubtu, constr st *šubat*,
"dwelling, abode"
aštu, *altu*, m plur *altūti*, "hos-
tile, arrogant"
aškuppu, "threshold"; see *as-
kuppu*
ašru, const st *ašar*, "place".
aššu, "that, in order that"
atū, "to see" Piet, 3 plur.
Pret *uttū*, "to choose".

utūtu, "choice, election"
atta, pers pron "thou"

E

ebēru, "to go over, to cross"
Ishtafal, Pret **uštēbir*, "to
extend over (trans)"
edēšu, "to be new" Piel, Pret
uddiš, "to renew, to repair"
eššiš, adv "anew"
eššūtu, "newness", *ana
eššūti*, "anew"
ediš, adv "alone"
ezēbu, Piet *ezib*, "to leave,
to desert" Shafel, Inf *šūzubu*,
"to save (life)"
etēru, Piet *etir*, "to save"
ekallu, plur *ekallāti*, "palace"
ekēmu, Piet *ekim*, "to cap-
ture, to seize, to take from"
elū, Piet *eli*, "to be high- to
climb up"
eli, prep "untC. against,
concerning, over, beside, in
addition to, more than"
ellu, f *ellitu*, "bright, shining"
ema, "within"
emēdu, Piet *emid*, "to stand,
to impose upon"
emūku, "strenght, might", plur
emūhē, "might, forces"
ēnu, "stream, spring", *rēš ēnu*,
"source (of a river)"
epēšu, Piet *ēpuš*, *ēpuš*, "to
make, to build". Ifteal,
Pret *uteppuš*, "to make, to
build"

epištu, *ipištu*, plur *ipšēti*
 'deed, matter'
erēbu, Pret *ērēb*, "to enter,
 to go in", *erēb* (Inf) *Šamsi*,
 "sun-set" *Šafel*, Pret *uērēb*,
 'to cause to enter'.
erēbu, Pret *ērēb*, "to increase"
erīnu, "cedar"
[ešēru], "to be straight" *Ish-*
tafal, Pret *uštēšur*, "to direct
 aright, to direct (the way)"
išaru, f *išrtu*, "straight"
eššiš, "anew", see *edēšu*
eššūtu, "newness" see *edēšu*
etēku, "to go, to traverse"
Iteal, Pret *etēlik*, "to march"
mētiku, "passage, passing"

iāši, *iāti*, pers pron "me"
igāru, "wall"
idu plur *idē*, *idā*, "side"
idīu, "man, warrior"
izzu, f *izzūu*, m plur *izzūti*,
 'terrible'
ilu, plur *ilām*, "god"
ilūtu, "godhead, divinity"
ilkakāti (plur), "acts", see
alāku
immeru, "sheep"
ina, prep "in, by, through"
īnu, plur *īnē*, *īnā*, "eye"
ipištu, "deed, matter", see
epēšu
issuru, "bird"
irsitu, "earth"
išū, Pret *iši*, "to have, to
 possess"

išdu, c st *išdī*, "foundation"
išaru, "straight"; see *[ešēru]*
ištu, prep "from", conj "since"
itt, prep "with, beside"

U

u, copula, "and"
ubānu, "finger inch"
udīnu, "vulture"
ul, negative particle, "not"
ullū, m plur *ullāti*, "distant,
 of old"
ullānu, "distance, absence"
 employed as prep "without
 without the help of"
ultu, prep "from"
ūmu, plur *umē*, "day", *ina*
umēšuma, "at that time"
ummānu, plur *ummānāti*,
 'people, troops'
ummānu, plur *ummānāt*, 'crafts-
 man'
unūtu, "furniture, vessels"
urnintu, "victory"

B

[bā'u], Piel. Pret *uba'*, *uba'u*,
 'to seek'
ba'ultu, *ba'ltu*, plur *ba'ulātu*,
ba'lāti, 'realm, dominion'
bābu, plur *bābāni*, "gate, door"
bībiltu, consti st *bīblat*, "im-
 pulse, desire"
bēlu, Pret *ibēl*, "to conquer"
bēlu, plur *bēlē*, "lord"
bēlūtu, "lordship, domi-
 nion".

balātu, "life"
biltu, "burden", see *abālu*
banū, Pret *ibnu*, Pres *ibām*,
 "to create, to beget", Part
bānū, "begette"

binūtu, "creation, creature",

banū, "bright"

barū, "to see"

bīru, "sight, vision"

bīrtu, const st *bīrt*,
 "midst", *ina bīrit*, "between,
 within"

tabrītu, plur *tabrātu*, "sight,
 wonder, astonishment"

bašū, Pret *ibši*, Peim *baši*,
 "to be" Shafel, Imper *šubšā*,
 "to cause to be, to set"

bušū, "property, possessions"

bītu, "house, temple", *bītdūānu*,
 "fortress"

G

gabrū, "rival"

gabšu, "stout, mighty"

gammalu, plur *gammalē*, "camel"

gimru, const st *gimu*, "all,
 the whole"

[*gāru*], Ifteal, Pret *igdār*, "to
 escape"

girru, plur *gimē*, "road, expedition"

D

daiānu, *dānu*, "judge"

dāku, Pret. *idk*, "to slay"

dīktu, "a slain host, the slain"

tiqūku, "battle", *sābē ti-
 dāki*, "fighting men"

dakū, Pret *idki*, "to destroy,
 to pull down"

dikū, Pret *idki*, *idkā*, "to sum-
 mon, to collect"

dalāhu, "to disorder, to dis-
 tress" Piel "to distress"

Peim *dulluḥu*, "distressed"
dalālu, Pret *idlul*, "to bow
 • before, to celebrate"

daltu, plur. *dalātu*, "door"

dāmu, plur *dāmē*, "blood"

dumku, "mercy"

danānu, "to be strong" Piel,
 Pret *udannin*, "to streng-
 then"

danānu, "might"

dannu, in plur *dannūti*,
 "strong, powerful, fortified"

danniš, adv "exceedingly"

dannatu, "stronghold"

dannūtu, "strength", *al*

dannūti, "fortified city"

dapinu, "strong, mighty"

dūru, plur *dūānu*, "wall,
 fortress"

Z

[*za'ānu*], Piel, Pret *uza'in*,
 "to endow with"

zību, plur *zībē*, "offering"

zakāru, Pret *izkur*, "to call,
 to name"

zikru, const st. *zikur*,
 "name, mention"

zīkaru, "man, hero"

zammeru, plu *zammerē*, "male musician"

zammertu, plur *zammerētū*, "female musician"

zanānu, "to rain" Shafel, Piet *ušaznun*, "to cause to rain"

zīkpu, constr st *zīkup*, "point of a dagger"

zakāru, "to be high" Piel, Pret *uzakkir*, "to make high, to build high"

zikkurratu, "temple-tower"

H

hībīštu, "product"

hābātu, "to plunder"

hūbtu, "booty"

hādū, "to rejoice"

hādīš, adv "joyfully"

hūdūtu, plur *hūdātu*, "joy"

hātu, Pret *ihit*, "to conquer, to overcome"

hattu, "sceptre"

hālāpu, "to be clothed with, to be girt with"

tahluptu, "covering"

hamtu, *hanṭu*, "swift"

hīpu, Pret *ihpi*, "to destroy"

harānu, *harrānu*, "road, way, path"

hīrsu, plur *hīrisē*, "trench"

hūrāsu, "gold"

hūršu, "mountain"

hūršaniš, *hursaniš*, "like a mountain"

hašāḥu, Pret *ihšuh*, "to desire"

T

tābu, Piet *itūb*, "to be good, well-pleasing" Piel, Inf *tubbu*, "delight" *tub libbi*, "delight of the heart"

tābu, "good kindly"

taḥū, Piet *itū*, "to approach, to come to, to penetrate"

K

kībratu, plu *kībātū*, "region, quarter, the world", *kībāt arbā'i*, "the four quarters"

kabittu, "mind, spirit"

kabtu, f *kabittu*, "heavy"

kudurru, "boundary, landmark"

kakku, plu *kakkir*, "arm, weapon"

kalū, "all"

kališ, adv "altogether"

[*kalālu*], Shafel, Piet *uškallil*, "to complete"

[*kalāmu*], Piel, Pret *ulallim*, "to show to"

kīma, "like, according to"

kānu, "to be firm" Piel, Pret *ukīn*, "to establish, to set, to impose, to lay", Inf *kunnu*, "firmness", *kun libbi-su*, lit "the firmness of his heart", i e "his unchanging heart"

kīnu, *kēnu*, "true, legitimate"

kīniš, adv "truly, righteously"

kanāšu, "to bow down (in-
tians)" Shafel, Part *mušak-*
nišu, *mušiknišu*, "to bow
down (trans), to bring to
subjection"

kussū, "throne".

kaspu, "silver"

kīpu, plur *kīpānu*, "governor"

kupru, "bitumen"

kasāru, Piet. *ikšur*, "to pre-
pare for (battle)"

kirbu, constr st *kirib*, "midst",

kirib, "in, within", *ina kirib*,

ina kiribi, "therein, thereon"

karāšu, "camp"

kašādu, Piet *ikšud*, "to con-
quer, to capture"

kiššatu, "multitude, hosts"

kištu, "forest"

katāmu, Piet *iktum*, "to co-
ver"

L

lā, negative particle, "not"

libbu, "heart, midst", *libbi*, *ina*

libbi, "within", *lib-bu-uš-šu*,

"within it".

liblibbu, "descendant"

labiru, "old"

laberūtu, "old age"

libittu, plur. *libnātu*, "brick"

lamū, Pret *ilme*, "to surround,
to besiege"

limētu, "enclosure, region,
neighbourhood".

lānu, "image, appearance".

M

ma, enclitic particle, "and",
appended to the first of two
verbs

ma, enclitic particle of em-
phasis

magāru, "to comply with, to
gratify", Part *māguu*, "obe-
dient"

migru, constr st *mīgir*,
"darling"

mādu, *ma'adu*, f *ma'-tu*, m
plur *mādūt*, "much, many,
numerous"

madatu, *madattu*, "tribute",
see *nadānu*

maḥḥutaš, adv "distracted"

maḥāsu, "to slay" Iteal, Piet
mdaḥḥis, "to fight", Part
plur *mundaḥḥisē*, "warriors"

maḥāru, "to correspond to, to
oppose, to be first"

maḥru, constr st *maḥar*,
"front", *maḥri*, "before", *ina*

maḥri, "against"

maḥrū, f *maḥrūtu*, "former,
first"

maḥḥaru, "battle"

makkūru, "property, posses-
sions"

malū, "to fill; to be full" Piet,
Piet. *umallū*, "to fill"

mala, "as many as".

malku, "prince"

melammu, "splendour"

mamma, "anyone", with nega-
tive, "no one"

mimma, "any, whatever, all",
mumma (oi *mum*) *šum-šu*,
 everything with a name", i
 e "which exists", "any-
 thing whatsoever, of every
 kind"

manū, Pret *imnu*, "to count,
 to reckon"

manū, generally written *ma-na*,
 "maneh"

minū, interrogative pronoun,
 "what?"

manama, "any", with nega-
 tive, "no"

misru, const st *misir*, "border,
 boundary"

masartu, plur *masarūti*, "watch,
 garrison"

makātu, "to fall" Shafel, Pret
ušamkit, Inf *šumkutu*, "to
 overthrow"

māru, "son"

māru "to send"

tamarū, "present, tri-
 bute"

marāsu, Perm *maris*, "to be
 steep"

marsu, m plur *maršūti*,
 "steep"

maršūtu, flock (of sheep)", see
rašū

mašū, Pret *uṣi*, "to forget"
 [*mašāru*], Piel, Pret *umašū*,
 to leave, to desert"

mušarū, "inscription"

mātu, plur *mātūti*, "land"

mētiku, "passage, passing". see

eṭōku

N

nābū, Pret *ibbi*, Pres *inambi*,
 "to call"

nibu, "number"

nabālu, Pret *ibbul*, "to over-
 throw, to destroy"

nādu, "to exalt"

nā'idu, *nādu*, "exalted,
 high"

tanattu, plur *tanādūtu*,
 "exaltation, glory"

nadānu, Pret *iddin*, "to give,
 to present"

madattu, *madatu*, "tri-
 bute"

nazāzu, "to stand" Shafel,
 Pret *uṣeziz*, "to set up"

nakādu, Pret *ikkad*, "to be
 anxious"

nakuttu, "anxiety, dis-
 tress"

nakāmu, "to store" Piel, Pret
unakkim, "to heap up"

nakāru, "to be different, to be
 hostile" Piel, Pret *unakku*,
 "to alter"

nakiru, "enemy"

nakru, plur *nakirūti*, "foe,
 enemy"

nakru, f plur *nakirūti*,
 "hostile"

nukušū, plur *nukuš*, "pivot
 (of a door)"

namaddu, const st *namad*,
 "darling"

namruru, "glory"

namurratu, "terror".

[*namāšu*], Iftēal, Pret *uttumuš*,
"to depart"

nasāku, "to extol"

nisku, consti st *nisk*,
"costliness", *nisk abni*, "pre-
cious stones".

nisktu, "costliness", *abni*

niskti, "precious stones"

napāsu, "crimson wool"

napištu, with pion suffixes

napsat, plur *napsāti*, "life"

nasāru, Imper *ūsun*, "to pro-
tect"

nisirtu, "treasure", *būt*

nusuti, "treasure-house"

nakū, Piet *ukū*, "to offer
(offerings)"

nikū, plur *nikē*, "offering"

nakāru, Piet *ukur*, *ukur*, "to
destroy"

nīru, "yoke"

narbūtu, "might", see *rabū*

narkabtu, "chariot", see *ra-
kābu*

narāmu, "darling", see *rāmu*

našū, Piet *ušū*, Imper *ušū*,

Part *nāšū*, constr st *nāš*,
"to bear, to raise, to wield
(a sceptre)"

nīšu, "raising", *nīs inī*,
lit "the raising of the eye",
then "that on which one
gazes with pleasure, that
which is dear to one"

nīšitu, "raising"; *nīšit inē*,
lit "the raising of the eyes",
i e "darling", see above,
nīšu

nīšu, "people, men"

nīšakku, "governor"

našāku "to kiss" Piet, Piet
unaššik, "to kiss"

S

sahāpu, Pret *ušup*, "to over-
whelm, to cast down" Piet,

Piet *usahhup*, "to cast down"

sihirtu, "circuit; whole"

[*saiū*], Piet, Piet *usallū*, *usallā*,
• Inf *sallū*, "to pray to, to
beseech"

sintu, "splendour", see *asāmu*

sisū, plur *sasē*, "horse"

siparru, "copper", or "bronze"

P

puhru, consti st *puhu*, "host"

pātu, "boundary", *pū gumu*,
"the whole, all"

patru, "dagger"

palū, "reign, year of reign"

puluhtu, "feal"

pānu, "face, countenance",

pāni, "before", *imē pāni*,

"days of old"

pānama, adv "formerly"

pakādu, Pret *upkad*, Pres

upkad, "to entrust to, to

grant to" Piet, Piet *upakkad*,

"to install, to appoint"

parū, plur *parē*, "mule"

parzillu, "iron"

parāru, "to destroy" Piet, Piet

uparru, "to shatter".

[*parāṣu*], Ittafal, Part *muttap-
niṣu*, "to fly"

[*parṣadu*], Nifal, Piet *pparṣad*,
"to fly, to escape"

paṣku, m plu *paṣkūti*, "diffi-
cult"

paṣāṣu, Piet *ipṣuṣ*, "to a-
noint"

pitū, Piet *ipti*, "to open"

pūtu, "front", *ina pūt*, "over
against, opposite"

pitku, consti st *pitik*, "product,
building, construction"

Ṣ

sābu, plu *sābē*, "man, war-
rior", *sābē taḥāzu*, "men of
the battle, warriors"

sabātu, Pret *isbat*, "to take,
to grasp, to seize, to occupy"

siḥru, m plu *siḥrūti*, "small"

[*salālu*], "to overshadow"

salūlu, "protection"

sululā, "covering, roof"

salmu, consti st *salam*,
"image"

sumbu, plu *sumbē*, "waggon"

simittu, consti st *syndat*,
"team"

sēnu, plur *sēne*, "sheep"

sēru, *sīru*, "plum"

sīru, f *sūtū*, f plu *sūtūti*,
"high", exalted, supreme"

sīr, "upon, against", *si-
ru-uṣu*, "upon him"

sarāḥu, "to cry aloud", Nifal

Piet *isaruḥ*, "to be stuned,
to be excited"

sarāpu, Piet *isrup*, "to dye",

sātu, "eternity", see *asū*

sītu, "going forth", see *asū*

K

kablu, consti st *labal*, "midst,
battle", *labal kakke*, "war"

kinnu, "nest"

kāpu, Piet *ilip*, "to entrust
to"

kāpu, Piet *ilip*, "to fall in
ruins"

kakkadu, plu *kakladu*,
"head"

kakkaru, "soil"

karābu, "to draw near", Ittafal,

Piet *iltrib*, "to go against,
to attack", Inf *kutubu*, "con-
slaught"

[*karādu*], "to be strong"

kardu, "valiant"

karradu, "warrior"

kurādu, "strong" plur

kunādē, "warriors, mighty
men"

kurdu, "might, power, mass,
hoard"

karānu, "to heap up", Piet,

Pret *ugarrin* (for *uharin*),
"to pile, to heap up"

kātu, plur *kāte*, *kātā*, "hand"

R

rē'u, "to shepherd", Ittafal,

Part *muntē'u*, "to shepherd,
to rule"

re'u, "shepherd"
re'utu, "shepherding"
rabū, "to be great"
rabū, f *rabutu*, m plui
rabutu, f plui *rabuti*, "great"
rabuš, "greatly, gloriously"
rubū, "prince"
narbūtu, "might"
šurbū, "great"
tarbūtu, "one who is reared"
[radu], Piel, Piet *uaddu*, "to add"
riḥistu, *riḥitu*, "deluge"
rakābu, "to ride"
narkabu, plur *narkabati*,
 "chariot"
rakāsu, "to bind" Piel, Piet
urakku, "to make stringent"
rikistu, plui *riksāti*, "decree"
rāmu, Piet *uām*, *uīm*, Piel
uām, "to love" Piel-Shafel,
 Imper *šu-ra'-im*, "to make
 merciful, to incline to com-
 passion"
rēmu, "mercy"
narāmu, "dairling"
ramū, Pret *umi*, "to cast, to
 set up (an abode)"
ramānu, "self"
rasāpu, Pret *urap*, "to place,
 together, to collect"
rēšu, *rīšu*, plur *rešē*, "helper"
risūtu, "help"
rikku, plur. *rikke*, "beam (of
 sweet-smelling wood)"

rašū, Piet *išī*, "to have, to
 take", *reṁu rašū*, "to have
 mercy upon, to pity", *na-
 kuttu rašū*, "to have anxiety,
 to be distressed"

maršjtu, "possession, flock
 (of sheep)"

rēšu, "head, beginning"

rēštu, plui *rešēti*, "high-
 est point, greatest deed"

[rašādu], Shafel, Piet *ušašid*,
 "to found, to lay (a founda-
 tion)"

rišātu, "joy, gladness"

ritū, "to fix, to establish"

Ifteal, Piet *entēu*, "to set,
 to fix" Piel, Pret *uattu*, "to
 set, to fix"

rapšu, f *rapaštu*, "broad"

Š

ša, relative pronoun, "who,
 whom, which", genitive par-
 ticle, "of"

šū, pers pron "he"

šuātu, *šātu*, m plui *šāluṁu*,
 "that"

šēbūtu, "grey hair, old age"

šubtu, "dwelling", see *ašābu*

šadū, plui *šadē*, "mountain"

šēdu, "peak of a mountain"

šaḥātu, Piet *išhut*, "to be
 anxious, to be afraid"

šatāru, Piet *ištu*, *ilhur*, "to
 write, to inscribe" Shafel,
 Piet *ušašur*, "to cause to be
 inscribed, to have written".

širu, consti st *šūn*,
 "writing, inscription"
šakānu, Piet *ušun*, "to set,
 to accomplish, Perm "to be
 prepared for, to be situated"
 Ifteal, Piet *štakān*, "to ac-
 complish, to bring about"
šaknu, "ruler, governor"
šalālu, Piet *išlul*, "to carry
 • off"
šallatu, "booty, spoil"
šallatiš, adv "as spoil"
šalāmu, "to be complete" -
šalmu, "fitting"
šalmeš, adv "in safety"
šalmu, plur *šalmātu*,
 "corpse"
šamū, plur *šamē*, "heaven"
šemū, Pret *išmu*, *išmā*, "to
 hear"
šēmū, "favorable"
šumy, "name"
šamnu, "oil"
šimtu, "lot, fate"
 [šanū], "to repeat" Piel, Piet
ušannū, "to repeat, to re-
 count, to inform"
šanū, "second, other, an-
 other"
šundulu, "costly, sumptuous"
šanāti, see *šattu*
šəpu, plu *šəpē*, *šəpā*, "foot"
šapālu, "to be deep" Piel, Pret
ušappul, "to make deep, to
 dig down"
šapāru, "to send" Ishtafal,
 Piet *ultašpu*, Part *multaš-
 puru*, "to rule"

šipru Constr st *šipu*,
 'work, design'
šūkuru, 'precious'. See *akāru*
šurbū, 'great', see *rabū*
šarāhu, "to be mighty" Ifteal.
 Part *mustarihu*, *multarhu*, plur
multarhē, 'mighty'
tašrihtu, "mightiness, mul-
 titude"
šarāpu, Piet *išup* "to burn"
šarāku, Pret *išru*, "to pre-
 sent, to grant to, to supply".
 Imper *šuruk*, with the enclit-
 ic particle *ma*, *šurkanna*
šarru, "king"
šarrūtu, "kingdom, king-
 ship, royalty, sovereignty,
 majesty"
šurratu, "beginning"
šātu, 'that', see *šuātu*
šut, genitive particle, "of"
šattu, plu *šanūti*, "year"

T

tabū, Piet *utū*, "to come, to
 attack" Shafel, Perm *šutbū*,
 "to cause to attack"
tabāku, Pret *utbuk*, "to heap,
 to heap up"
tabritu, "wonder", see *barū*
tidūku, "battle" see *dāku*
taḥāzu, "battle"
taḥluptu, "covering"; see
ḥalāpu
taḥtū, "defeat"
takālu, "to be strong, to trust
 in" Piel Part *mutakkulu*, "to

make strong, to give strength"
 Nifal, Pret *ittakul*, "to trust
 in, to rely upon", followed
 by prep *ana*
tukultu, "help"
tamāḥu, "to take" Shafel, Pret
uṣatnuḥ, "to cause to take,
 to place in the hand of"
tamḥaru, "battle", see *ma-*
ḥāru
temenu, ' *temennu*, "founda-
 tion-stone"
tamartu, "tribute", see *māru*
tamirtu, "neighborhood"
tēnišētu, "men, mankind"

tanattu, "glory", see *nādu*
tukuntu, tukmatu, "opposition,
 war, battle"
tāru, Pret *utār*, "to turn, to
 return, (intrants)"; Piel,
 Pret *utir*, "to return, to
 restore, to annex"
tarbītu, "one who is reared",
 see *rabu*
tarāsu, "to stretch, to extend"
 Shafel, Pret *uṣatris*, "to
 spread (trans)";
tarsu, ana taru, "against"
tašrīḥtu, "multitude", see *ša-*
rāḥu

